



THE Tatler

& Bystander 2s. weekly 14 Oct. 1959

WHAT'S WITH IT?

FOUR WAYS TO PUT YOUR DAUGHTER ON THE STAGE

GERMANY'S MOST COSMOPOLITAN CITY



... travel in a BIG way



Waking up aboard a Cunarder is waking up to the fact that life is very good indeed. How about breakfast in bed? What shall it be this morning . . . eggs and bacon or something more adventurous? Over the meal, you may like to plan your day, blending exercise, entertainment and glorious indolence in just the right proportions. You have an appointment in the Beauty Salon after tea, remember . . . Mayfair in Mid-Atlantic! Then a cocktail party at seven. Yes, this is the life . . . the Cunard way of life . . . this is travel in a big way.

STEADY AS YOU GO . . . *R.M.S. Queen Elizabeth and R.M.S. Queen Mary together with many other ships of the Cunard fleet, are fitted with stabilisers to smooth your way across the Atlantic, thus adding still further to your comfort and carefree enjoyment.*

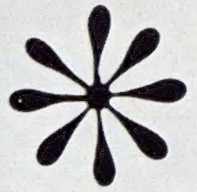
Carefree comfort all the way

to USA and Canada



Cunard

Apply CUNARD LINE, Cunard Building, Liverpool, 3 (Liverpool CENTral 9201): 15, Lower Regent Street, London, S.W.1 (WHItchall 7890): 88 Leadenhall Street, London, E.C.3 (AVENue 3010) or consult your local travel agent—no one can serve you better.



* Her shop - Dickins & Jones Regent Street London W1 Reg. 7070



By Appointment
To Her Majesty Queen Elizabeth II
Manufacturers of Lan-Air-Cel Blankets
McCallum & Craigie Ltd.

*Fully Fashioned
and Craftsman Tailored*

Scottish Knitwear

by

Kintyre

AT ALL GOOD KNITWEAR STORES

Made in Scotland by McCALLUM & CRAIGIE LTD
GLASGOW · HAWICK · LONDON



Diane



By Appointment to
H.M. the Queen
Silversmiths & Jewellers

Asprey

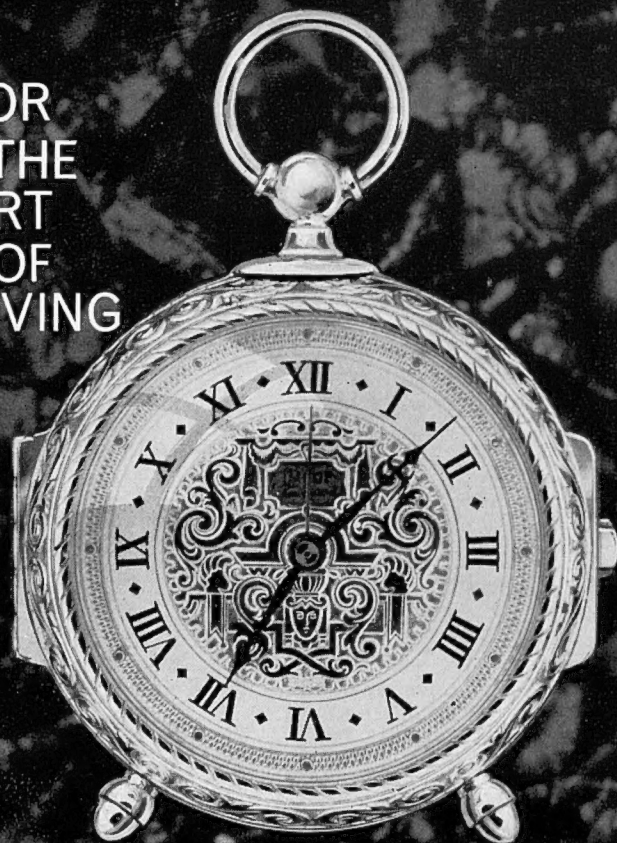
Something old, something new, or—like this delightful alarm clock after the style of Louis XVI—a happy combination of both: which of these types of gifts do you most enjoy giving? Asprey's abound in all three. Antiques for the connoisseur; beautifully wrought pieces of contemporary design and craftsmanship; important pieces of period furniture and other valuables . . . it's a gift-hunter's world at Asprey's.

Perfect compromise between
past and present . . . Swiss
8-day alarm clock with gilt
case and dial. Diameter 3"
£36 10 0

There are so many gift-inspirations in Asprey's Gift List:

WRITE FOR A COPY TO: ASPREY & CO LTD

FOR
THE
ART
OF
GIVING



165-169 NEW BOND STREET LONDON W1

JEAN
ALLEN

*The promise of festive
sophistication—in faille,
trimmed with chantilly lace.*

Approx 15 gns.

Available at all leading fashion shops.

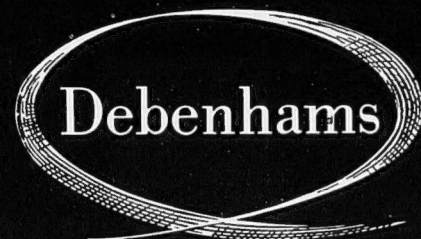
JEAN ALLEN

We chose this in Paris . . .

A gown to turn conversation into a hush of admiration when you walk in. . . . Austere beauty in a black velvet top and the skirt a breath-taking sweep of peacock-blue satin.

Photographed by Peter Clark especially for Debenhams at the Hotel Maurice in Paris.

Lanvin Castillo at



14 October 1959

Are you with it? If you don't know what we're talking about, the COVER FEATURE on page 78 will explain . . . Tom Hustler could certainly claim to be with it. He is just back from a jet flip round the world with QANTAS. Before he left he took the pictures about **Four ways to put your daughter** on the stage (page 81) and on the way he took the picture of Princess Alexandra at the **Melbourne Royal Ball** (page 73). . . . So far as Munich is concerned, Roger Hill is with it too. He knows the place well and manages to capture its flavour in his feature on **Germany's most cosmopolitan city** (page 87). . . . **Fashion?** When you're going to a ball you'll be with it if you choose any of the dreamy dresses shown on pages 91 to 97.

NEXT WEEK: The Motor Show Number, presenting Bonnets & bonnets. . . . A dash with dash or a dash with dignity? . . . Gordon Wilkins's Preview from Paris. . . .

Finally, a note about two contributors. One of them drew the cartoon shown here, which first appeared in THE BYSTANDER along with other Old Bill cartoons during World War I, and made the name of Bruce Bairnsfather famous throughout the English-



COIFFURE IN THE TRENCHES

"Keep yer 'ead still, or I'll 'ave yer blinkin' ear off!"

speaking world. Now comes news that Bruce Bairnsfather is dead, aged 71. It is many years since he drew for us but he is not forgotten at Ingram House.

The other note concerns Isaac Bickerstaff, whose weekly **Guide to Dining Out** appears overleaf. It will be the last contribution to be written by James Hall, who died suddenly as we went to press. He had written under the Bickerstaff pseudonym for several years, was hailed by the U.S. gourmet, Temple Fielding, as "Britain's greatest gastronome," and was regarded with affection by all who knew him—especially his colleagues. His death is recorded with sadness.

Postage: Inland, 4d. Canada, 1½d. Foreign, 5½d. Registered as a newspaper for transmission in the United Kingdom. **Subscription Rates:** Great Britain and Eire: Twelve months (including Christmas number), £6 5s. 6d. Six months (including Christmas number), £3 5s.; (without Christmas number), £3 1s. Three months (no extras), £1 10s. 6d. Corresponding rates for Canada: £5 15s., £2 19s., £2 15s., £1 7s. 6d. U.S.A. (dollars): 18.50, 9.50, 9.0, 4.50. Elsewhere abroad: £6 12s., £3 8s., £3 4s., £1 12s.

INGRAM HOUSE 195-8 STRAND LONDON W.C.2 (TEMPLE BAR 5444)



Joan Sutherland & Elisabeth Schwarzkopf, 7.30 p.m., 18 & 20 October. (WAT 3191.)
Sadler's Wells Opera. *Andrea Chénier*, 15 October; *The Flying Dutchman*, 16 October; *Don Giovanni*, 17 October; *Madame Butterfly*, 20 October.
"The Merry Widow," London Coliseum. Sadler's Wells company. 7.30 p.m. (& 2.30 p.m. Saturdays). (TER 3161.)

FAIRS & FESTIVALS

London Film Festival, National Film Theatre, South Bank, to 1 November.
Stroud Religious Drama Festival, Stroud, Glos, to 18 October.
Swansea Festival of Music & the Arts, to 24 October.
National Gaelic Mòd, Dundee, to 16 October.
Banbury Michaelmas Fair, to 16 October, Hull Fair, Newbury Michaelmas Fair, to 17 October, Warwick Mop Fair, 17 & 21 October, Salisbury Pleasure Fair, 19-21 October.

EXHIBITIONS

Motor Show, Earls Court, 21-31 October.
Directors' & Executives' Exhibition, R.H.S. Old Hall, Westminster, 19-23 October.

CHARITY EVENTS

Michaelmas Ball, at Wentworth Club, Surrey, in aid of the N.S.P.C.C. 30 October. Tickets £2 2s. (including light buffet & breakfast) from Mrs. John Fleming, Hazelbury, Ascot, Bucks.
Park Lane Fair, for the Forces Help Society & Lord Roberts Workshops, 45 Park Lane, 11 a.m.-8 p.m., 17 November. Donations & offers of help to Lady Norton at 45 Park Lane, W.1.

PRAISED PLAYS

From reviews by Anthony Cookman.
For this week's see page 98.
Pieces Of Eight. "... lively dancing and some attractively individual clowning . . . it is a revue that never bores." Kenneth Williams, Fenella Fielding. (Apollo Theatre, GER 2663.)
The Complaisant Lover. "... far and away the best of Mr. Graham Green's three plays. . . ." Sir Ralph Richardson, Paul Scofield, Phyllis Calvert. (Globe Theatre, GER 1592.)
Five Finger Exercise. "... acted with virtuosity . . . we know exactly where we are . . . sensitive and civilized." Clive Morton, Eileen Peel. (Comedy Theatre, WHI 2578.)

FANCIED FILMS

From reviews by Elspeth Grant.
For this week's see page 99.
The Face. "... Ingmar Bergman's latest . . . conflict between rationalism and the supernatural . . . a spellbinding and haunting film." Mas von Sydow, Ingrid Thulin, Naime Wifstrand. (Academy, GER 2981.)
Ask Any Girl. "... smooth comedy directed with a pleasing lightness of touch." Shirley MacLaine, David Niven, Gig Young. (Odeon, Leicester Square, WHI 6111.)
continued overleaf

GOING PLACES

COMPILED BY
JOHN MANN

SHOWS SPORTS SPECTACLE

ART

Royal Society of Painters in Watercolours Exhibition, R.W.S. Galleries, Conduit St., to 5 November.

Carl Plate, Australian abstract artist, Leicester Galleries. To 21 October.

An Environment of Paintings, by Robyn Denny, Ralph Rumney and Richard Smith. Institute of Contemporary Arts, 17-18 Dover St., W.1. To 24 October.

Old Sporting Prints, Ackermann, 3 Old Bond St., 10 a.m.-5.30 p.m., Sats. 10 a.m.-1 p.m. To 31 October. (Catalogues in aid of Olympic Equestrian Fund.)

OUT OF DOORS

Horse Trials, Chatsworth, Derbyshire, 17 October.
Rugby. First Test Match, G.B. v. Australia, Swinton, Manchester, 17 October.

MUSICAL

Royal Ballet, Covent Garden. Season opens with *Antigone*, adapted by John Cranko from Racine, 19 October. (cov 1066).
Royal Festival Hall. Concert performance of *Don Giovanni*, conducted by Otto Klemperer, with

the
nonchalant look
by
Holyrood

This is the dress which makes that air of casual elegance so easy to achieve. Purely and simply knitted in new rack stitch, it has a gently textured surface – the kind of look which spells high fashion at a glance. There are all this season's colours to choose from – including the new soft blues. About £5.15.0

couture consultant **Ronald Paterson**



GOOD EATING . . .

C.S. = Closed Sundays

Mirabelle, 56 Curzon Street, W.1. (GRO 4636.) C.S. Successful combination of high finance, confidence, ability and enthusiasm, has made one of Europe's outstanding restaurants. Finance was provided by Denis Brock, his confidence was placed in Erwin Scheleyn who supplied the remaining ingredients.

Waldorf, Aldwych, W.C.2. (TEM 2400.) The Waldorf has taken on a new look since it changed hands. Just beyond what they call the Lounge there is a new restaurant under the direction of N. J. Massara, who was at the Hyde Park Hotel for 13 years. The food is not cheap but the wine list (mostly young wines) is reasonable. There is a *Carte de Souper*, a shortened but comprehensive menu from 10.30 till midnight, useful for after the theatre.

De Vere Hotel, De Vere Gardens, W.8. (KNI 0051.) Robert Lush continues to improve this hotel. The dining-room is spacious, looks out over the park; cuisine and service are first-class, the charge for these well within reach. And you can always find somewhere to park.

Le P'tit Montmartre, Marylebone Lane, Wigmore Street, W.1. (WEL 2992.) C.S. If you are nostalgic for the bistros of Montmartre or the cafés on the Left Bank, try this for a substitute. Its proprietor, Savoy-trained René Bassett, is the son of "Lorenzo," one of the famous Edwardian restaurateurs. René Rascanieres is chef, manager is *maitre* Louis Vincent (a master of "flambé"), and Jeannot plays his guitar until midnight.

Harrods, Knightsbridge, S.W.1. (SLO 1234.) C.S. Shop on the first four floors and eat on the top. The Georgian Restaurant is excellent and in another room on the same floor, in the "à la carte cafe," there is a help-yourself hors d'oeuvres table on the lines of *smorgasbord*, where you can have a fine feed for 7s. 6d. For peace and quiet or discussing business, try the annexe to the Georgian Room.

Dorchester, Park Lane, W.1. (MAY 8888.) If you're under 25 there's a special rate in the restaurant for dinner for parties of four or more

at 25s. a head for three courses chosen from the *plats du jour*, including coffee. So for a few shillings extra for wine, you can have a high time at a low cost.

Prunier's, 72 St. James's Street, S.W.1. (HYD 1373.) C.S. Madame Prunier has reintroduced her *Souper Intime*, which starts at 10.15 p.m.—ideal for after the theatre—for 25s. 6d. you can select three courses from a short, well-chosen and varied menu. Wines by the glass at 4s. to a carafe at 20s. or from the wine list, according to preference and pocket.

Gravetye Manor, Near East Grinstead, Sussex on B 2110. (Sharptorne 103.) I recently described this as a fine Elizabethan manor standing in 100 acres of its own grounds, providing first-class food and wine, but mentioned that it was difficult to find. The owners put up small, very discreet signs *en route*, merely saying "Gravetye Manor." Now East Sussex County Council have ordered their immediate removal. Which seems a little hard on the Come To Britain Movement.

. . . GOOD DRINKING

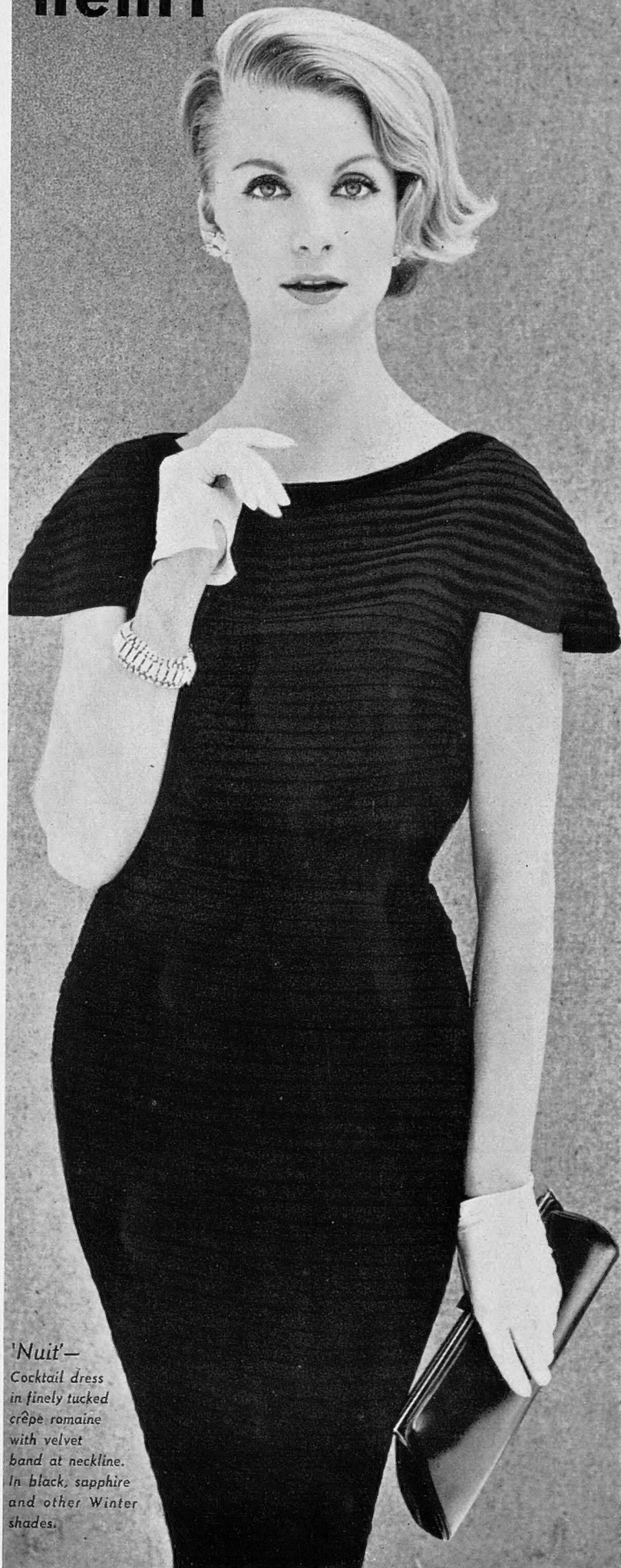
Shirreffs Wine Parlour, 15 Great Castle Street, Oxford Circus, W.1. (LAN 2125.) C.S. Wide choice of sherries, ports, Madeiras and table wines, by glass or bottle, in an atmosphere conducive to their enjoyment. Restaurant open for lunch and dinner Mondays to Fridays, dinners from 5.30; useful for the theatre. Directed by George Lamb, who is also responsible for:

Millers Wine Parlour, 1 King's Parade, Cambridge. (Cambridge 3561.) C.S. Run on much the same lines as Shirreffs; large selection of wines at the bar and a restaurant where you can enjoy them, with good food.

The Vine, 112 Draycott Avenue, London, S.W.3. (KEN 4304.) Closed Saturday evenings and Sundays. A smart brand new wine bar and buttery (spirits also available); "John" and "Tom," experienced buttery chefs, in charge of the lobster-smoked salmon-partridge-cold roast beef department. It's a club. Genial Freddie Bowles, host-proprietor, will arrange your membership.

Vintage Wine Lodge, 239 Baker Street, London, N.W.1. (WEL 3130.) Fine old panelled wine bar with a most attractive oyster parlour at the end of the room; dozens of different wines by the glass, or you can sit and enjoy a bottle on the premises. Owner Basil Clark is a Free Vintner.

by
henri



'Nuit'—
Cocktail dress
in finely tucked
crêpe romaine
with velvet
band at neckline.
In black, sapphire
and other Winter
shades.

at leading fashion houses

HENRI GOWNS LTD., 39-42 NEW BOND STREET, W.1

with a little bit of MINK...

to trim the collar and cuffs
of a NEW Fur — Chinese
Hamster — a welcome addition
to the medium-priced Fur
range.

£189

offered
exclusively by

**National
Fur Company** LTD.
Specialists in Fine Furs
since 1878

193-195 BROMPTON ROAD
LONDON SW3

Birmingham • Cardiff • Carmarthen
Exeter • Leicester • Newport • Swansea

*Famous star renews her beauty
... every day!*

"You can see it, feel it happening"

says lovely JEAN KENT

No wonder Jean Kent is delighted with PLACENTUBEX! It acts like magic to erase those ageing lines and wrinkles . . . gives your skin a thrilling, younger look!

PLACENTUBEX is something special. It tightens the skin, renews the tissues. You can *feel* yourself getting a "face lift", but unlike an ordinary masque, the results are *lasting*.

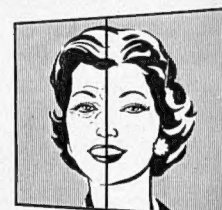
In PLACENTUBEX, one of Nature's secrets works for you. It's the same *active* element that gives new-born skin its wonderful, dewy texture. PLACENTUBEX soaks right into the pores and rebuilds the weakened cell walls. That's how it works to banish those unflattering lines, that tell-tale crepiness. It improves broken veins too . . . replacing the depleted natural moisture to create a new, softer and clearer complexion. PLACENTUBEX tightens loose skin on neck, hands and elbows too.

To the over-thirties, PLACENTUBEX means beauty *regained* . . . to the under-thirties youth and freshness *retained*. Follow each treatment with a rich emollient cream, such as SEVILAN, which contains vitamins and lanolin *plus* silicones to seal the moisture into your skin.

A tube of PLACENTUBEX will last for months, revitalising your skin day by day and costs 31/-, Creme SEVILAN 14/-.

Placentubex

tightens and rejuvenates the skin



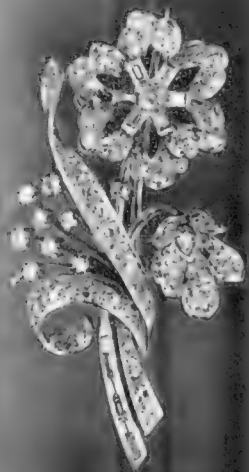


By Appointment to
H.M. THE QUEEN
Silversmiths

CARRINGTON

& Co., LTD.

130, REGENT ST. W.1 REGENT 3727



*Modern Craftsmanship
in Diamonds*



MARCUSA

STYLED BY

MARCUS

'Hostess' Sophistication in
black . . . also wonderful
in this Season's glowing
colours . . . made from
finest worsted wool.
At leading fashion
houses everywhere.

9½ gns.

For your nearest stockist write to 'Marcusa',
Marcol House, 293 Regent Street, W.1.

BY APPOINTMENT TO
HER MAJESTY THE QUEEN



GOLDSMITHS &
CROWN JEWELLERS

GARRARD JEWELS



Sapphire, diamond
and platinum
brooch £700.0.0



Sapphire, diamond
and platinum clip
brooch £1325.0.0

Fine jewels such as these can always be seen in the Garrard collection which we are proud to display in our showrooms for your inspection.

GARRARD & CO. LTD.

Crown Jewellers

formerly THE GOLDSMITHS & SILVERSMITHS COMPANY LTD.

112 Regent Street • London • W.1

Telephone: Regent 3021 (11 lines)



Yvonne
The Hon. Juno Wynn to the Hon. Gwilym Rees-Williams. *She is the daughter of the late Lord Newborough and of Denisa, Lady Newborough. He is the elder son of Lord & Lady Ogmores.*



Miss Serena Clark-Hall to the Hon. Lt. John Kemp. *She is the daughter of Mr. Michael Clark-Hall, of Elm Park Gardens, S.W.10, and Mrs. George Trotter, of Chirnside, Berwicks. He is the son of Lord & Lady Rochdale.*



Kennerley—Fitzherbert-Brockholes: Diana, daughter of Mr. & Mrs. Morley Kennerley, of London S.W.7, married Fulke, son of Maj. & the Hon. Mrs. J. W. Fitzherbert-Brockholes, of Cloughton, Lanes, at St. James's, Spanish Place.

ENGAGEMENTS AND WEDDINGS



Schleheuser—Prosser: Ingrid, daughter of the late Major G. and of Mrs. Schleheuser, of Berlin-Steglitz, married 2/Lt. John Prosser, R.E., son of Mr. & Mrs. Charles Prosser, of Bracknell, at Holy Trinity, Bracknell.



Pearson—Buckland: Anne, daughter of Mr. & Mrs. J. D. Pearson, Green Acres, Allestree, near Derby, married Geoffrey, son of Mr. & Mrs. O. R. Buckland, Longcroft Skegby, Nottinghamshire, at St. Edmund's, Allestree.

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

FLOWERS that bloom in the AUTUMN



14 OCTOBER 1959

Chrysanthemum



Mrs. I. A. Tracey of Wimborne, Dorset, and Lady Loder (wife of Sir Giles, a rhododendron expert) judge the chrysanthemums with Mr. Carlo Naef

Amaryllis Belladonna and Colchicum



Lord Digby. He is the chairman of the Society of Orchids' committee

and the PEOPLE who looked at them

PHOTOGRAPHED BY
ALAN VINES AT THE ROYAL
HORTICULTURAL SOCIETY'S
AUTUMN SHOW, HELD IN THE
R.H.S. HALLS, WESTMINSTER

FLOWERS
that bloom in the
AUTUMN *continued*

Greenery . . .



Viscountess Hampden, from Alton, Hants

Roses and . . .



Hands up as a group of judges reaches its verdict on a magnificent display of roses

It was a day for dahlias at the autumn show of the Royal Horticultural Society. Naturally, because of the season, dahlias and chrysanthemums were the most profuse, but this year there were so many that the judging panel was divided into two groups to cope with them. The dahlias were the best ever seen in quantity, quality and colour, and it was no surprise when the prize for the outstanding exhibit went to a show of dahlias from Mr. Stuart Ogg. The award was unanimous. Both the R.H.S. halls were crammed with the finest flowers and, despite the late season, even roses were there in plenty. The show lasted three days and was one of the society's series of fortnightly shows, unique in the world

. . . more roses



Mrs. D. M. Pigott and another visitor appraise a rose exhibit. The crowd was smallish

Sorbus scularis . . . Cotoneaster cornubia



Mrs. Heron and Miss Russell-Roberts



WOMEN OF THE YEAR met for their annual luncheon at the Savoy where Miss Bronwen Pugh (above) replied to the question "Is Eve out of date?"



Lady Georgina Coleridge. She is the editor of a monthly magazine



Countess Mountbatten of Burma was another after-lunch speaker



Mrs. Newton Sharp (top) public relations executive for a Knightsbridge store & Miss Enid Channele, dress shop chain chief were guests

MURIEL BOWEN

The out-of-town calendar fills up

AFTER A QUIET START, THE AUTUMN parties are piling up. More of them are in the country than in London, and this is giving a fresh vitality to the social calendar. Here are some of next month's out-of-town dates:

CHESHIRE . . . Viscountess Leverhulme is having three fashion shows (one an evening champagne affair) at Thornton Manor in aid of the Queen's Institute of District Nursing. The Autumn & Winter Collection of the House of Worth is to be shown in the Music Room, a large room with a minstrels' gallery of Italian marble. The date: 24 October.

BERKSHIRE . . . Tickets for this year's Newbury Race Ball have "gone with a flourish" according to Mrs. Alec Pilkington, vice-chairman of the ball committee. "We've now sold so many that we're having to put a marquee on to the side of the house as a supper room." Mr. & Mrs. John Gilbey are lending their home, Inhomes, at Woodlands St. Mary, for the ball. The date: 23 October.

WARWICKSHIRE . . . More fashion. The Marchioness of Hertford, now holidaying in Morocco, will be back by 29 October when Christian Dior (London) stages a fashion show at her home, Ragley Hall, Alcester. The show (a benefit for the Royal College of Nursing) is drawing visitors from many parts of the country, and taxis to meet the London train at Evesham have been arranged. Models (after changing in the Prince Regent's bedroom) will parade through a string of elegant rooms.

Back in London, there are also some interesting functions, of course. The **Queen Mother**, home from her Scottish holiday, will attend a reception at the Royal College of Surgeons. This is a social occasion planned by The Ladies' Guild of the Royal Medical Benevolent Fund of which **Lady Moran**, wife of the physician, is chairman. The date: 10 November. A glamorous banquet is planned by the Brazilians for the Lancaster Room at the Savoy, as a warm "Thank You" to the **Duchess of Kent** and Princess **Alexandra** for their visit to Brazil almost a year ago. Senhor F. de Assis Chateaubriand, the **Brazilian Ambassador**, will preside, and joint hosts for the evening will be the Anglo-

Brazilian Society and the Brazilian Chamber of Commerce and Economic Affairs. The date: 16 November.

TO COOKERY AND CARDS

The shrill voices of débutantes were allowed to disturb the rather masculine Mercers' Hall when **Lady Muir Mackenzie** and **Mrs. Christopher Hohler** gave a dance for the coming-out of their daughters, **Catriona Glencairn-Campbell** and **Philippa Hohler** (Philippa's grandfather was Master of the Mercers' Company.) But nobody minded. Indeed some of the stern-faced City men were seen to be amused. Spinning round the oak-panelled Court Room—rebuilding finished only last year after the bombing of 1941—were **Miss Thalia Gough**, **Mr. David Bathurst**, and **Mr. David Harrison**, all bound for Oxford this term. Thalia is going to read politics, philosophy and economics. With the Little Season just under way débutante mantelpieces are jostled with invitations, but jobs are round the corner. "I'm hoping to sell Christmas cards" (in a very exclusive shop), Philippa Hohler told me. "The trouble is that they don't think my arithmetic very good." Philippa, tall and blonde, with her hair twirled on top of her head, was wearing an exquisite dress of aquamarine trimmed with ribbon. For her the season has been a long thrill. "Especially all those marvellous weekends at country houses, houses I'd never have seen otherwise."

Catriona Glencairn-Campbell, who is a petite brunette with a warm smile, is taking up cookery. "I burnt my breakfast this morning," she told me, "but I'm going to take lessons and jolly well keep at them until I can cook!" Catriona likes to meet new people, so she has enjoyed the season. She drives her own car to dances and reckons that she has driven 500 miles since the season started.

More than a score of hostesses gave dinner parties before the dance, among them **Lady Cynthia Hohler**, **Lady (Arthur) Elliott**, **Mrs. Ronald Barbor**, **Mrs. James Musker**, and **Mrs. Hugh Wontner**. But by 3.30 in the morning they had all gone home. Only the young were left, still kicking up their heels on the Mercers' floor. *continued on p. 74*



Whirlwind royal tour of a fair-sized section of the world ended for Princess Alexandra with her return to London last week after a seven-week journey through Australia and flying visits to South East Asia, India, Teheran & Istanbul. The Australian tour began with the Queensland centenary and ended with the

MELBOURNE ROYAL BALL

Tom Hustler photographed her there (left) dancing with the Mayor and (above) sitting on the dais with members of her own and the civic party. In ten days between leaving Canberra & returning to London, the Princess paid short visits to King Phumipol & Queen Sirikit of Siam and the Cambodian King & Queen and called on Mr. Nehru in India. Her aircraft touched down in Iran & Turkey on the homeward flight.



Bridesmaids Dinah Breakell & Rowena Emmet meet the toastmaster at the reception in Belgrave Square



Miss Henrietta Tiarks (left) and Mrs. Dominic Elwes, who is the bridegroom's sister-in-law



The Duchess of Bedford, mother of the bride, with her younger son, Lord Francis Russell, who is nine

WEST END WEDDING

for Miss Lorna Lyle &
Mr. Timothy Elwes at
the Church of Our Lady
of the Assumption, Mayfair

PHOTOGRAPHS BY DESMOND O'NEILL

MURIEL BOWEN continued

AFTER OFFICE HOURS

The wedding of Miss Lorna Lyle and Mr. Timothy Elwes, son of Mr. Simon & the Hon. Mrs. Elwes was held at the Church of the Assumption, Warwick Street, at 4.30 p.m. "We thought it out very carefully," said the Duchess of Bedford, the bride's mother "Four-thirty was as early as their friends could get away from their offices." Many people at the reception afterwards at 27 Belgrave Square, wondered if this late afternoon wedding was going to start a trend. As one guest put it: "So many people now want to get married at 2.30 on Saturday that they've got to let their friends know months in advance if they want them to come."

Miss Lyle wore a gown of white silk organza and a diamond tiara lent by her stepfather, the Duke of Bedford. She was attended by one page, Crispin Money-Coutts. No tears this time—he was too busy looking after seven small bridesmaids. Most of the Elwes family were at the ceremony, but there are so numerous that the bride wasn't sure she had them all listed for pews. The usher



The bride and bridegroom receive guests at the reception, where office suits mingled with morning dress

BRIGGS by Graham



CITY COMING- OUT DANCE

for Miss Catriona Glencairn-
Campbell & Miss Philippa
Hohler, held at
the Mercers' Hall

PHOTOGRAPHS BY A. V. SWAEBE



Guests in one of the Court dining rooms at Mercers' Hall. The dance was given for their daughters by Mrs. Christopher Hohler & Lady Muir Mackenzie. Mercers' Hall, a wartime casualty, was reopened last year

had their instructions: "Keep the eleventh pew for any extra Elwes who turns up."

Frock-coated **Monsignor Valentine Elwes**, five minutes late, ushered himself to the bridesmaids' pew. He was to have performed the ceremony, but he was held up by the traffic. Since the wedding he has left Oxford, where he has been Roman Catholic chaplain for 14 years, to become parish priest of Billing, the Northamptonshire parish where he was born. "I've invited all my old Oxford friends to visit me," he told me. "I've promised them some very good beer and top-notch oysters at the pub up the road. It's called The Elwes Arms."

Lt.-Col. Michael & the Hon. Mrs. Lyle, **Princess Joan Aly Khan**, **Mr. Richard & the Hon. Mrs. Berens**, **Earl & Countess St. Aldwyn**, and **Lt.-Col. Brian & Mrs. Franks** were on the bride's side of the church.

At the reception, guests mounted a staircase hung with posies to await the arrival of the bride and groom, who went from the church to see her grandmother, the **Duchess of Leinster**—who was not well enough to attend the ceremony. At the reception I met the **Duke of Bedford**, who is off to America today for two months of literary luncheons aimed to nourish the prospects of his autobiography, *A Silver-Plated Spoon*. It has already sold 35,000 copies. His last stop on the return trip will be New York, where his stepdaughter and her husband (who is with a private banking house) are to make their home. Friends are lending them a house for six weeks while they look round for a flat.

A SUNDOWNER IN LONDON

The cricket season is finished, but not for Surrey. **Sir Gilbert & Lady Rennie** gave a send-off party at Rhodesia House for **Mr. Stuart Surridge** and his men, who are going to Southern Rhodesia for two matches. "Everybody out there is very excited about the visit," **Lady Rennie** told me. "People here don't realize it but there's masses of
continued overleaf



Miss Catriona Glencairn-Campbell (above) and Miss Philippa Hohler



Mr. George Beaumont & Mr. Duncan Davidson with (seated) Miss Virginia Tyler, Mr. Hercules Belville & Miss Jennifer Wontner



Débutante Miss Ingrid Geach

Above, left: Miss Miranda Muir Mackenzie, daughter of Sir Robert & Lady Muir Mackenzie

Left: Miss Ann Shafto, daughter of Maj. Shafto & Countess Howe



Mr. Anthony Slesinger (he works on the Stock Exchange) with Miss Margaret Goldman

CALYPSO dance in Sussex

A COMING-OF-AGE FOR
MR. ANTHONY SLESINGER

Guests watch the cabaret at the party given by Mr. E. G. Slesinger, the surgeon, & his wife



The Caribbean Limbo Dance was a tropical import along with the setting of orange & palm trees

Mr. Nicholas Royds tries to limbo. The party was at the Slesingers' home, Stone Court, Staplefield



A V Swaet

MURIEL BOWEN *concluded*

cricket in Rhodesia." Sir Gilbert is High Commissioner here for the Federation of Rhodesia & Nyasaland. The party was a "sundowner," as Rhodesians call an early evening reception. A sundowner has a fixed time for starting, but none for ending.

"We're being deluged with social invitations already," Mr. Surridge said. The visit will be a short one and won't mean missing the English winter, but he doesn't mind. "There are a lot of pheasants around this year—the shooting is going to be good."

Mrs. Surridge was also at the party (wearing the prettiest hat in the room), and so were Mr. & Mrs. David Fletcher, and Mr. & Mrs. Arthur McIntyre. Both Fletcher and McIntyre will be going. But Peter May, thinner since his operation, won't be fit enough for hard cricket until the West Indies matches in December. Meanwhile there is plenty of activity round the Mays' home in Surrey. Mrs. May, an accomplished Three-Day Event rider, tells me that she is schooling a promising new four-year-old to take the place of her distinguished bay mare, Jungle Queen, now retired.

In a corner of the room Mr. Garfield Todd, former Prime Minister of Southern

Rhodesia, was introducing a couple of well known Rhodesian cattle-breeders. "Politicians come and go," said Mr. Todd, "but cattle men go on for ever." Mr. Todd, an ex-missionary from New Zealand, who left politics for his farm last year, is now back in the political arena again. He is one of the most dynamic and hopeful politicians to have emerged in Africa in the last decade.

CROQUET FOR INTELLECT?

In Eastbourne the sun was hot, but the atmosphere was far from torrid. The country was in the throes of the general election, but there were no indications that it concerned Eastbourne. Not a party sticker or window bill in sight. What signs there were—and there were a great many of them—were yellow arrows put up by the A.A. with the words: "Devonshire Park."

At Devonshire Park I found the South of England croquet championships in progress. Some 69 players and, according to an official, more spectators than last year. "People get the wrong impression about croquet," said Mrs. V. C. Gasson, "because whenever the newspapers come to take our photographs they only take the old ladies."

CROQUET

at Eastbourne

THE SOUTH OF ENGLAND
CHAMPIONSHIPS



Roger Hill



Mrs. Gasson (she is secretary of the Croquet Association) told me that croquet is becoming quite a game with young men. She mentioned Mr. **John Solomons** who is in his twenties and runs his family's tobacco business. In a couple of years he's gone right to the top in the game. (Though in the tournament, he and his partner, Mr. **Patrick Cotter**, a master at St. Paul's, were beaten by Dr. **W. R. D. Wiggins** of Fulham Hospital and Mr. **Kirk Greene**.)

Croquet is gaining ground among the young intellectuals. I'm told that it's the great game both among the dons and the undergraduates at King's College, Cambridge. A couple of years ago Mr. **William Ormerod**, a former international, started the croquet craze there.

Mrs. Gasson seems to have a point about the old ladies. But I can also see the newspapers' point of view. When among the young men will we find a player with the personality to match Miss **Daisy Lintern**? Miss Lintern captains Middlesex, and it's years since the other counties took on her team single-handed. She did go down at Eastbourne, but then it was Middlesex versus The Rest.



Mrs. Victor Gasson, secretary of the Croquet Association, was also a competitor. The Association, now several thousand strong, has its headquarters at Hurlingham



WHAT'S WITH IT

or, as the phrase used to be when people weren't with it, "on the ball," "in the groove," "bang on" or "whacko." But today nobody who's with it would dream of saying anything but with it

This room is with it, because (1) its Japanese silk wallpaper and the tapestry give it a touch—but only a touch—of the oriental look, (2) the formal gilt Regency day-bed contributes to a fashionable blend of formal and informal, (3) the pale, cool, but alive colours reflect the current trend, and (4) you can relax in it (like the girl) and still be elegant
NOMINATED, AND PHOTOGRAPHED, BY SIR GILBERT CORY-WRIGHT



The *London Herald* is with it, because: (1) it almost forget about greasing it, (2) it turns it round like a taxi, (3) all the wheels are independently sprung, (4) it's easily repair after an accident, and (5) it's at it
NOMINATED BY GORDON WILKINS



Peter Shaffer's *Five-Finger Exercise* is with it, because: (1) it's the most successful play on the London stage, (2) it's opening on Broadway, so a second West End production has been put on at the Comedy, (3) it doesn't rely for appeal on sordidly, class war, or 'beat' outlook, and (4) it's the first West End play ever written by the author (seen opposite, facing, with his twin brother Anthony)
NOMINATED BY ANTHONY COOKMAN



The Universal Microtor Polerouter Jet watch is with it, because: (1) It's the thinnest of all self-winding watches for men, (2) being so thin, it will not rub against and fray cuffs, (3) it has a sweep-second hand, is anti-magnetic, waterproof, and all the rest, (4) it looks good, too
NOMINATED BY COUNTER SPY

Oliver Messel's new showroom for Edward Rayne is with it, because: (1) it gives to shopping for shoes the glamour of an haute couture salon, (2) the marble exterior is an ornament to Bond Street, which can do with it, and (3), a pretty shop is good business (ask the manager, Mr. Harold Koster, seen in the picture)
NOMINATED BY THE FASHION EDITOR

WHAT'S WITH IT

continued



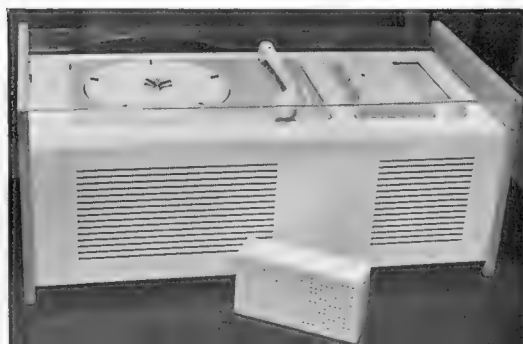
This outfit of shirt and pants is with it, because: (1) the pants are made of slinky antelope leather from Spain, (2) the shirt, of fine suede, is almost uncrushable, (3) they pack into hardly any space at all, and (4) the colour contrast of black and white will be this winter's favourite
NOMINATED BY THE FASHION EDITOR



The Thorn building at the top of St. Martin's Lane is with it, because: (1) it's the most elegant new office block in London, (2) it has transformed a congested corner into an attractive and airy oasis, (3) it proves that London need not be disfigured by structures like Shell's on the South Bank, and (4) it may give courage to other builders to employ architects who don't think in terms of harking back to the Greeks
NOMINATED BY ALAN ROBERTS



This new LP by Louis Armstrong & Ella Fitzgerald is with it, because: (1) it combines two of the greatest popular vocalists of the day, (2) they are singing songs from Gershwin's much underrated folk opera Porgy & Bess, (3) you will be hearing these songs everywhere when Goldwyn's new film of the opera comes out, but (4) you won't ever hear them done with the Armstrong-Fitzgerald touch
NOMINATED BY GERALD LASCELLES



The Braun range of radios is with it, because: (1) it sets new standards of handsomeness for domestic radios & players, (2) it gets away completely from the conventional veneered box with cardboard back, (3) the cabinet of the radiogram is made of stainless plastic-faced steel sheet, which wipes clean, and (4) it's V.H.F. and plays any size of disc
NOMINATED BY DAVID SMITH

CREDITS &C: Furnishings in room on page 79 by Mallett & Son of New Bond Street; Universal watch £37 10s.; Triumph Herald £702; Record & Braun radiogram (52 gns) at Harrods; leather shirt & pants by Bettina (shirt 21 gns, pants 17 gns at Harrods); photographs by Van Hallan



FOUR WAYS TO PUT YOUR DAUGHTER ON THE STAGE

PHOTOGRAPHED BY TOM HUSTLER

1. R.A.D.A.: In a mime class Miss Margareta Bonudin from Sweden undergoes a realistic strangling

2. ITALIA CONTI Stage School: A ballet class of youngsters rehearses. All the acting techniques are studied

3. GUILDHALL SCHOOL of Music & Drama: Singing tuition for Miss Margaret Norder from Mr. Norman Walker

4. CENTRAL SCHOOL of Speech and Drama: Stage management involves Miss Adrienne Sykes with a gluepot

The Royal Academy of Dramatic Art in Gower Street (founded in 1904 by Sir Herbert Beerhohm Tree and now under the direction of Mr. John Fernald) is probably the best known of all the dramatic schools and has produced many of the theatre's great names. It is non-profit making & the staff includes many actors & actresses with a teaching vocation as well as expert producers with West End and repertory experience. The course lasts two years and senior students like the group seen (*opposite*) rehearsing a scene from *Major Barbara* produce regular productions of high quality in RADA'S own modern 400-seat theatre, the Vanbrugh

Between classes but still absorbed in stage technique J. Cohen, William Marlowe, Edward Fox (son of impresario Robin Fox) & William Gaunt discuss the next rehearsal



Beginner's class in make-up is conducted by RADA's Mr. Latimer. At the table (*from left*), Neil Hunt, Christopher Robbie, Peter Roccapalumba, David Cook, John Cheffins & Bryan Wolf apply greasepaint



On stage at the Vanbrugh, RADA students rehearse a death scene. Judith Conron comforts Tracy Pelissier (step-daughter of film producer Sir Carol Reed), Gillian Casson & Harold Hamilton support the victim (Philip Madoc)



FOUR WAYS TO PUT YOUR DAUGHTER ON THE STAGE

continued

The Guildhall School of Music was founded in 1880 by the Corporation of London in premises adjoining the Guildhall. The addition of the words "& Drama" to the original title was as recent as 1935 but dramatic training had long been a feature of the course. The modern school in John Carpenter Street near the Victoria Embankment has its own concert hall and up-to-date 450-seat theatre as well as a music library, studios, restaurant and many student amenities. As with the other schools all aspects of acting are taught with the additional emphasis on



musical training. Broadcasting and television beckon the rising generation of drama students at the school. Here Monica Kitchen, Cornelia Zülver, Alan Chalcraft & Anthony Holland practise microphone technique



Music shares honours with acting. *Above:* Mr. Norman del Mar conducts the orchestra. *Below:* Mr. Sumner Austin rehearses a scene from *Carmen* with, from left, Carolyn Savory, Angela Hickey & Corinne Bridge





FOUR WAYS TO PUT YOUR DAUGHTER ON THE STAGE

concluded

The Central School of Speech & Drama (with headquarters at the Embassy Theatre, Swiss Cottage & 52 Hyde Park Gate) runs a three-year acting course which includes mime, fencing and final year practice in plays directed by visiting producers. The stage-management course (two years) covers the whole field of theatre mechanics while tuition for dramatic teachers lasts three years and takes in speech & movement training, elementary anatomy, physiology. The class (left) is practising control of emotion—a basic in stage technique development

Right: Refresher course in fencing for already qualified teachers. Here the aim is to keep down the rate of accidental injury among duellists on the stage

Below, left: Stage management student Richard Wallis with producer Mr. A. Asseo

Below: School principal, Miss Gwynneth Thurburn, watches a Movement class



The Italia Conti School, in the heart of theatreland at 12 Archer Street, Piccadilly Circus, provides a general education for children from nine years upwards while training them in the stage arts of acting, singing & dancing. The founder, the late Miss Conti, devoted her life to this work and many star dancers & actors (Noël Coward, Margaret Lockwood, Anton Dolin) were trained by her. *Below: Her niece, Miss Ruth Conti, takes a class in which voice control is gauged by the guttering of candles held by the children*



One of the classrooms. Children are taught six subjects there to G.C.E.

Left: Students Jill Gascoigne & Brendan Collins are coached in techniques of song & movement

Pianos seemed to be on the way out. Now they are having both a boom and a birthday. Liberace & Co. on TV have set people buying them again, and this change of fortune comes in the 250th year since the instrument was invented, as described here by **MICHAEL HARRISON**

IT WAS A GREAT YEAR FOR THE ARTS. IT was the year in which Sir Richard Steele founded the original *Tatler*. Later in the year Dr. Samuel Johnson was born. And in the same year Cristofori invented the pianoforte. The year was 1708, old style, and we now call it 1709. The place was the court of Prince Ferdinand, Grand Duke of Tuscany. By that time the Medici were no longer merchant princes—merely princes. From all-powerful backers of monarchs, they had become hopeful backers of artists. And Prince Ferdinand was above all a patron of music. In his magnificent castle was the finest collection of musical instruments—both ancient and modern—in the world. Looking around for a musician-mechanic to act as curator of his prized collection, the prince chose a talented Paduan named Bartolommeo Cristofori, who, in his more than 50 years of life, had established himself as one of Italy's leading musical brains. Cristofori was well-known when he entered the prince's service: when he died, at the age of 76, it was in the certain knowledge that he had effected a major revolution in the history of music. For it was in the prince's service that Cristofori invented the pianoforte.

First a word on the "musical situation" as it was at the beginning of the 18th century. There were then only two keyed musical instruments in common domestic use: the clavichord and the harpsichord. The prime defect of the harpsichord was its inability to sustain tone, a defect which rendered it incapable of being used for *cantabile*. There was also the frequent need to requill—a tedious and time-consuming operation. What was wanted—and all the users of keyboard instruments were well aware of the need—

was a keyboard instrument that would combine the clavichord's power of accentuation, *crescendo*, *diminuendo* and *cantabile*, with the harpsichord's inherent brilliance.

First, Cristofori substituted, in his instrument, hammers for the quills of the standard harpsichord—a "row of little hammers striking the strings from below." Next he invented the so-called "escapement," a device which permitted the hammers, after having hit the string, to return—leaving the string to vibrate. Thirdly, Cristofori introduced the "damper," which suppressed the vibration of the string. He named this instrument, invented for Prince Ferdinand's collection, *gravicimbali col piano e forte*—that is, "harpsichord with soft and loud." Though necessarily primitive in design and construction the Cristofori prototype was in every essential a true piano.

The late Percy Scholes states emphatically that there can be no disputing Cristofori's claim to be "in every way, the true father of the pianoforte as we know it." Discussing the claims of the French and German "pianoforte-inventors" to the honour gained by Cristofori, Scholes had this to say:

"There were no dampers on the French instrument. The German had dampers which fell the moment the hammers were struck and had 'escaped,' so making all *sostenuto* impossible, and indeed compelling the use of a continuous *staccato*. Cristofori's hammers 'escaped' immediately they had struck their blow, but his dampers remained away from the strings until the player's finger allowed the key to rise: that has, of course, been the principle ever since."

There is, though, evidence of another kind to give the credit where it belongs. The Frenchman, Marius, submitted his models to the Academy in 1716; the German, Schroeter, submitted *his* models to the Court of Saxony, in 1721. (Neither, by the way, ever made a full-sized instrument, though Cristofori built four, one of which is in Leipzig and another in New York.) But, back in 1711, an Italian journal *Il Giornale dei Letterati d'Italia* published a description of Cristofori's instrument by a well-known writer, the Marchese Scipione Maffei.

It is only just to admit that there are two curious allusions, in earlier records, to instruments which seem to have had something of the "pianoforte principle" in their design. The first example is very early indeed: it is an allusion, in a manuscript in the French *Bibliothèque Nationale*, to an instrument which appears to incorporate the use of key-controlled hammers. But there are no details to enable us to judge how far this early inventor—the date of the MS. is 1430!—progressed. The other pre-Cristofori "pianoforte" is more solidly authenticated: a Dutch instrument of *circa* 1610. "It seems to be," says a writer, "an isolated example, resulting from a passing experimental fit on the part of some ingenious maker." It is said that it was constructed for a French nobleman, and though it had hammers attached to keys, it had no dampers.

There is no doubt, however, that it was

only with Cristofori that the "pianoforte principle" was established. And his invention was soon taken up. Among those who worked to improve on it was a famous German organ-builder and clavichord-maker named Gottfried Silbermann, and in 1726 Silbermann submitted two of his pianofortes to John Sebastian Bach, who wounded the maker by spotting the grave defects of the instruments: their heavy touch, and the weakness of the higher notes. Later, Silbermann so far improved the design that Bach praised where he had criticized, and when Bach visited Potsdam in 1747, he was happy to play on one of many Silbermann pianofortes belonging to Frederick the Great.

One of Silbermann's pupils, named Zumpe, went to England and became famous all over Europe as the maker of the Square (in reality, oblong) Pianoforte, which was introduced about 1760. The distinguishing mark of the square—sometimes called the Table, and often today erroneously called the spinet—is that the strings, as in a clavichord or virginals, always run at right-angles to the keyboard.

Zumpe was one of many Germans who packed his grips and headed for London in the wake of the Elector of Hanover, who had succeeded to the throne of England as George I. Among the first to arrive was John Sebastian Bach's son, John Christian Bach, who in 1726 had already acquired fame as a pianist in London. The city was then more musically minded than at any other time until the present day, for the Hanoverian Royal Family were great patrons of music. Dr. Burney, in the article on the harpsichord that he wrote for Ree's *Cyclopaedia*, definitely connects the rise of the pianoforte in England with the coming of John Christian Bach, who popularized the instrument with his own exquisite playing.

But the event that was to prove the biggest step forward since Cristofori was John Broadwood's patent of 1783. Broadwood was responsible for the fact that, for a century, the pianoforte principle was known throughout the West as "the English action." Like Zumpe, he had worked for the eminent Swiss pianoforte-maker Tschudi in the good old Dick Whittington manner; he had married his master's daughter, become Tschudi's partner, and—eventually—Tschudi's successor in the business.

Broadwood was a genius in construction. Almost every taken-for-granted improvement on the original Cristofori pianoforte we owe to this self-educated, self-made man. The earlier Square Pianoforte had had a damper-lifting mechanism worked by a hand-stop, similar to the stop of an organ. Thus the dampers were lifted, not note-by-note, but over long passages. Broadwood, in his famous patent, altered all this. He substituted the now familiar pedals. Of the two pedals (American and Canadian pianos are alone in using a third, middle, *sostenuto* pedal) the more important is the right or sustaining pedal which so many people insist on calling the "loud pedal." This—

Broadwood's invention—removes the whole series of dampers from the strings, whereas depressing a finger-key removes the damper from the string or strings of only one note.

And so it came about that the world turned for pianos not to sunny Italy, Cristofori's land of song, but to Broadwood's bleak England. They were exported to France, to Spain, to America. What is more, we exported not only pianofortes, but the men who made them. One of these emigrants, John Isaac Hawkins, who had settled as a pianoforte-maker in Philadelphia, built the first iron-frame Upright in 1800. Probably no design has done more to bring the piano within reach of the masses than the Upright. As Scholes says, remarking that it soon became known as "the Cottage Piano," it took the piano into every home by making it an acceptable piece of furniture, as well as offering the challenge of an athletic exercise to even the least musically minded.

Hawkins's iron frame still lies at the back of modern pianoforte performance. When it is remembered that the tension of a single string in a modern pianoforte may be anywhere from 180 to 200 lbs., and that the strings of the largest grands today have an aggregate "pull" of 30 tons, it will be seen that essential is an iron frame.

Then, after Hawkins's Upright, came the grand, "the earliest type of all (in origin) . . . the only one that not only persists today, but seems to be unshakeable." Not until 1850 did the Steinways of New York—beginning with the old-fashioned Square, and then the Upright nor the Grand—displace the supremacy from Britain: "they effected such an advance as constituted one of the landmarks in the history of pianoforte-making."

Although the pianofortes of today descend from that first frail "*gravicembali col piano e forte*" of 1709, there is no comparison in performance. Mechanical ingenuity has gone hand-in-hand with musical knowledge to produce the strong, full-toned pianos of today. One of the happiest accidents in the history of music was that some notable virtuosi—Clementi, Kalkbrenner, Pleyel and many among many—have been manufacturers as well, and the three needs of playing, composition and manufacture have thereby been equally served.

What will happen to the piano now? The coming of sound radio reduced the annual sale of pianos in America from 230,000 in 1909 to only 92,000 in 1929. After 1936, there was a slight recovery, but the old levels have never been regained. Now we are moving into smaller and smaller flats, where even the old despised Cottage piano takes up too much room. But it seems that despite all these handicaps the piano may be staging a comeback. Through the influence of TV more people are wanting to learn to play the instrument themselves.

This year dealers report a sudden upsurge of demand. It looks as though the history of the piano may yet have a lot longer to run than 250 years.



MUNICH AT OKTOBERFEST



It is West Germany's most cosmopolitan city and the languages used are love and art, says **ROGER HILL**

"One vast continuous party" (right)



"Buildings grew again at unbelievable speed"

"In bizarre dress and heavy warpaint"



MUNICH AT OKTOBERFEST

continued

"Each gasthaus entertains its patrons"

ONE OF THE IMPORTANT decisions in a young person's life is when to leave home and where to go. Young people from all parts of Britain head for London to look for friendship and independence. Young Germans go to Munich. It is a badly situated, sprawling town, largely replanned in the last century by King Ludwig I as his Bavarian capital. Buildings were styled on Italian principles but solidly made with German efficiency. Streets were designed straight and broad for triumphal parades. - But King Ludwig did not parade; it was Adolf Hitler who goose-stepped his troops down the Maximilianstrasse, who struck a first sympathetic chord in the gay Bavarians with his brown-shirted men, his "oompah" brass-bands, and his appeals to German nationalism. Hitler decorated the city, terrified it, made it his capital—and caused its virtual destruction.

The city died, but the spirit of enthusiasm and friendliness survived. Buildings grew again at unbelievable speed. Industries worked from dawn till far into the night. Shops and

breweries thrived on the rising prosperity. Young Germans had to forget the years of starvation and falsity which had been their childhood; they also wanted to forget their parents' creeds and to formulate their own. Berlin was closed to them and the industrial north was dull and run by hard-boiled Prussians. So Munich, the traditional centre of festivals and the heart of the fatherland, became the capital of the youth. It had much to offer; world art galleries, the opera, as nearby, the university, a centre of fashion, a cosmopolitan reputation for good living, a succession of unrivalled musicians and actors.

Young folk came and stayed with them young men from east Europe, North Americans going south, Italians, Greeks and Africans working their way north, Americans who had been stationed in south Germany and South Americans on an ocean stock. The city soon became international, and the languages used were love and alcohol. They filled the Schwabing district and made it as carefree as the Left Bank. They poured into the university and host of advanced colleges. They sang and drank beer, formed societies with fiercely disciplined rituals. They talked—and sometimes they worked.

At the Fasching before Lent and the Oktoberfest in the autumn, Munich becomes a vast continuous party. Each organization, each hotel and *gasthaus* entertains its friends and patrons. The Bavarians enjoy being hosts to the arrogant, ambitious, confident men and the eager *fräuleins* in bizarre dress and heavy war-paint. There is no room for inhibition; happiness is ordered in Munich. *Hackerbräu*, *Spatenbräu*, *Löwenbräu*, *Pschorrbrau*. . .



"As carefree as the Left Bank"



"A reputation for good living"



"The gay Bavarians"

"Young Germans wanted to forget their parents' creeds"

"Breweries thrived on the rising prosperity"



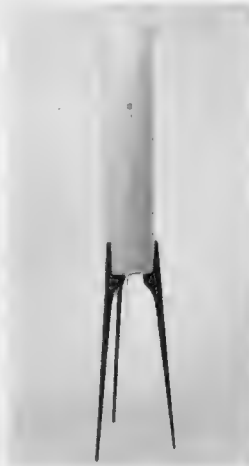
COUNTER SPY

ESPIONAGE BY MINETTE SHEPARD
MICROFILM BY NEIL PEPPE

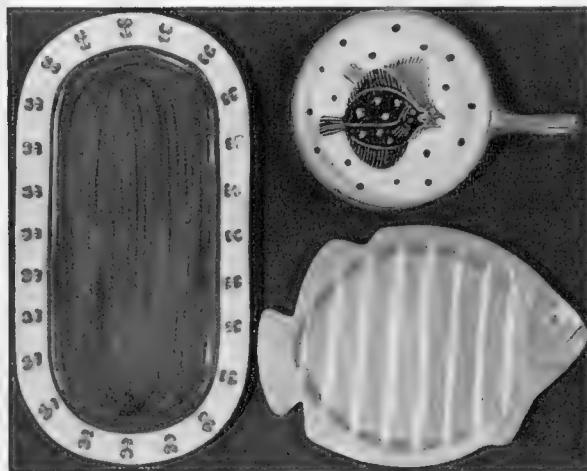


CERAMICS from the Finnish firm "Arabia" whose designs are typical of Scandinavian clear-cut lines and plain, clean colours. Arabia ceramics are imported by Danasco. The two casserole dishes whose lids can also be plates have a smaller third-portion and have a matching dinner service, all oven-proof. In three two-colour combinations: white with blue, yellow or grey, from Heal's, and Interior Decorations, Sheffield. Large casserole, 43s. 9d.; medium, 40s.; small, 36s. 6d. The made-to-match 19-piece dinner service costs £6 1s. 6d.

STANDARD lamp from Denmark planned on modern and efficient lines. The cylindrical shape which typifies contemporary Danish lighting was designed by Holm Sorensen who is responsible for a great deal of Danish standard and ceiling lights. White nylon raffia shade, teak legs, Danasco import, at Hamptons, Kensington; Royal Mile Boutique, Edinburgh; and Holbrooks, Hertford Street, Coventry. Price: about £11 5s. 0d.



POTTERY and ovenware from Norway is traditionally hand-painted, giving the work an individual flavour. Colours are palest pastel—primrose, greens, pinks and blues. J. & A. Ostmo have quite a large selection of Norwegian work, including their hand-knitted oiled sweaters, mitts and caps. Ostmo are known as the Scandinavian Craft Centre in London and their address is 23 New Quebec St., W.1. Long platter 46s. 6d., round handled 22s. 6d., fish-shaped dish 28s., all ovenproof



Danish furniture accounts for 80 per cent of the Modern Interior Department at Woollands, Knightsbridge. It incorporates excellent design and materials, and most Danish furniture is designed by architects whose line cannot be faulted. Much of it is made of oiled teak, but two exceptions are a comfortable leather chair with an oval seat in a frame of rosewood (£97 10s.) and a 12-inch square rosewood toilet box, with a mahogany interior (£40 15s.). Perfect for placing on top of a bureau, it has four compartments and a good-sized mirror. Both articles have a superb finish and can be bought to order. They are on display in Copenhagen's big Den Permanente Exhibition which is a continuous display of all that is best in modern Danish design. For covers for Danish furniture, Woollands have a variety of swatches in a popular, hard-wearing mixture of wool and cotton.

STAINLESS STEEL from Sweden by Gense who made this cocktail shaker, mixer and spoon (they also make stainless steel cutlery). Imported by Finmar, prices: shaker, £8 15s., mixer, plus spoon, £9 17s. At Heal's; Kendal Milne, Manchester; and Godfrey May, Falmouth



GEOMETRIC SHAPES in Swedish glass by Orrefors—pictured here is, with the exception of the candlestick, in smokey blue—a recent addition to the established plain, smokey green and grey colours. All from Woolland's, which is well-stocked with Scandinavian glass. Prices, from left, funnel-shaped vase (in three sizes) from 26s., candlestick 17s. 9d., plain candlestick 12s. 6d., the three concave vases come in three sizes from 12s. 6d.



Following the success of two former Finmar fairs at Liberty's, they are now staging a third which is currently on show until Saturday, October 24th. At the fair at Liberty's, Finmar, who import some of the best there is in Scandinavian (and European) design, are showing furniture, rugs, cutlery, glass and lamps in a variety of colours and shapes. Finmar imports are not only beautiful but practical and many of the articles are very reasonable. Everything on show at the Finmar Fair is for sale. An ever-open shop-window on Scandinavian-designed furniture is the Finmar Shop at Hamptons, Kensington. Finmar have their best and latest imported designs on display. There is a tremendous variety of furniture in the Finmar shop with some beautiful dining and coffee tables.

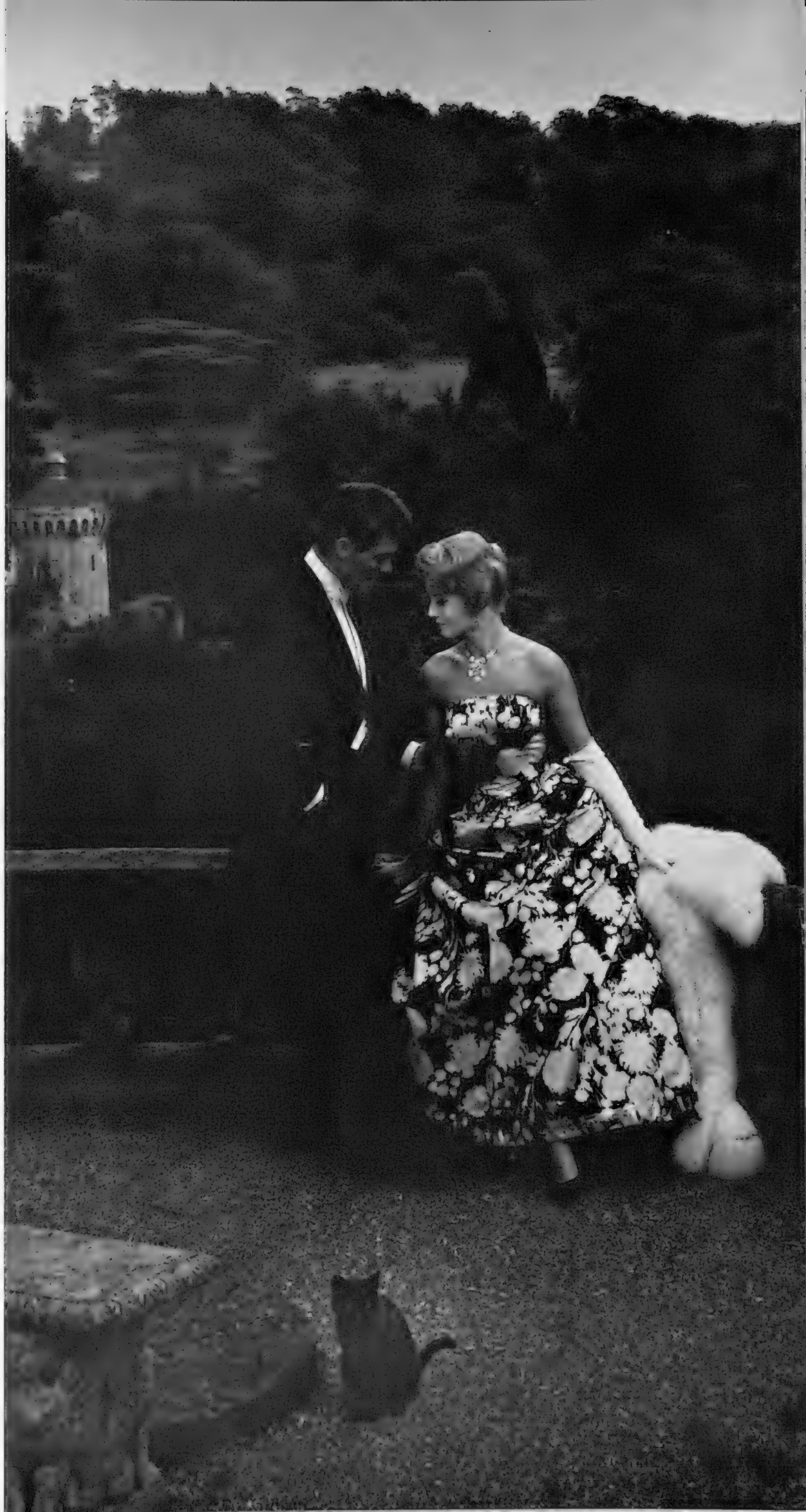


Dresses for looking dreamy

The moonlight comes with a
backdrop of shadowed
hill and a vista of
ivy-clad Scotney Old Castle—
a romantic survival at
Lanthurst, Kent, of the
Victorian enthusiasm
for ruins

Dreamy dress is a Peter Rotas model in black and white chiné pure silk ottoman with strapless bodice and full skirt, the hemline slightly raised in front. Price: 58 gns. from Robell, Baker Street, W.1; Jean Paton, Hope Street, Glasgow. The ear-rings, 10 gns., and the necklace, £3 13s. 6d., come from Burma Jewels, Regent Street, like the rest of the gems shown. **Dreamy setting** is a ruin that has been knocked about a bit—but not by Cromwell. This medieval decay was a deliberate dismantling for romantic effect in 1837 (Victoria's coronation year) when the present house was built on a hill site overlooking the old tower and moat. Black cat in the picture belongs to Mrs. Christopher Hussey, wife of the owner of Scotney

PHOTOGRAPHED BY NORMAN EALES





lamin
all de
mong
oonli
ply t
l, B
ght-
with
with
ines
oves

el satin for Mattli's
(opposite page) adrift
waterlilies on the
The dress (made
ure by Mattli at
ect, S.W.3) has a
bodice encrusted
ad brilliants. Worn
rystal diadem and
at-rings. Morley's
ard's white doeskin



Ethereal pale lilac pure silk
chiffon swirls around the
wearer of this Susan Small
dress. It is mounted over
toning paper taffeta and has
a cowl neckline falling into a
long sash. Price: 29 gns. at
Dickins & Jones, W.1; David
Evans, Swansea; Bentalls,
Kingston. Worn with drop
pearl and marcasite ear-rings

*Dresses
for looking
dreamy* continued

Dresses for looking dreamy

continued



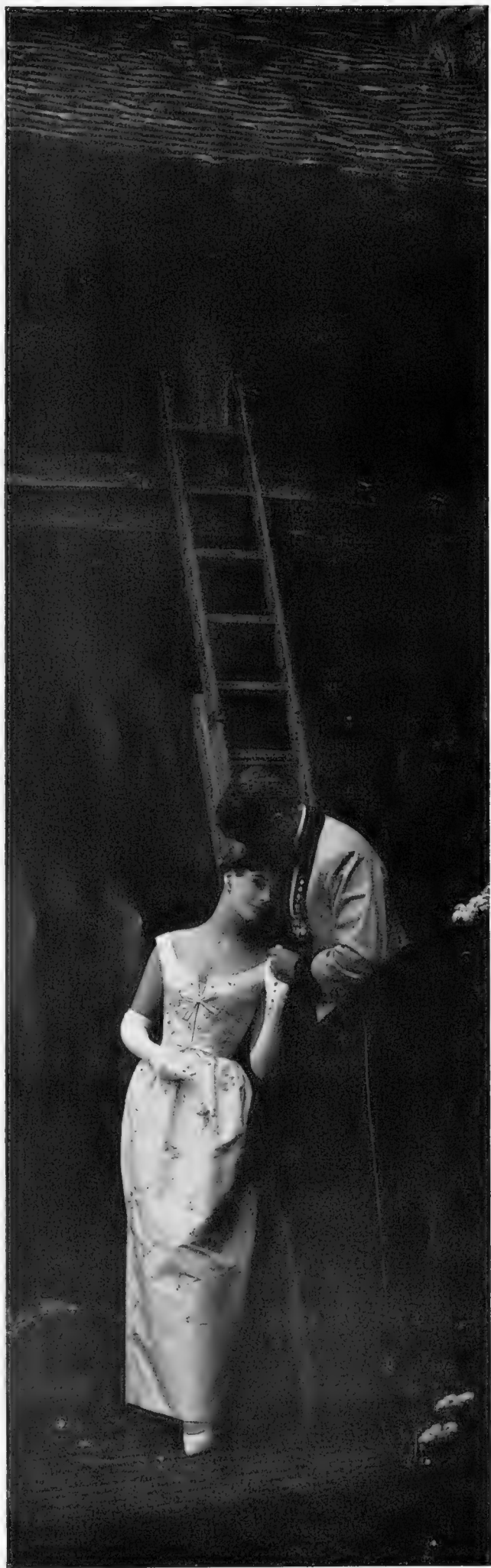
Victorian influence (to match the setting) in a dress by Michael Sherard of emerald paper taffeta overlaid with white and black French lace. The dress with its enormous skirt is made only to measure by Michael Sherard at 17 Curzon Street, W.1. Jewels for the boating interlude are drop ear-rings, a rhinestone tiara and a Victorian feather marcasite brooch



Subtle flattery of mauve lace for a ball dress by Frank Usher over many-tiered petticoats. The tight bodice has large gathered cape-sleeves. Price 27½ gns. from Dickins & Jones, London; Greensmith Downes, Edinburgh; Marshall & Snelgrove, Birmingham. Worn with rhinestone ear-rings and a marcasite brooch. Setting is the ruined entrance to the old Jacobean mansion



Glowing contrast with a medieval backdrop is made by John Cavanagh's brocade sheath woven with huge cream, green and gold exotic flowers. The peplum bodice surmounts a close-fitting skirt ending in a fishtail. Made only to measure by John Cavanagh at 26 Curzon Street, W.1. Jewels are a rhinestone bracelet and rhinestone ear-rings



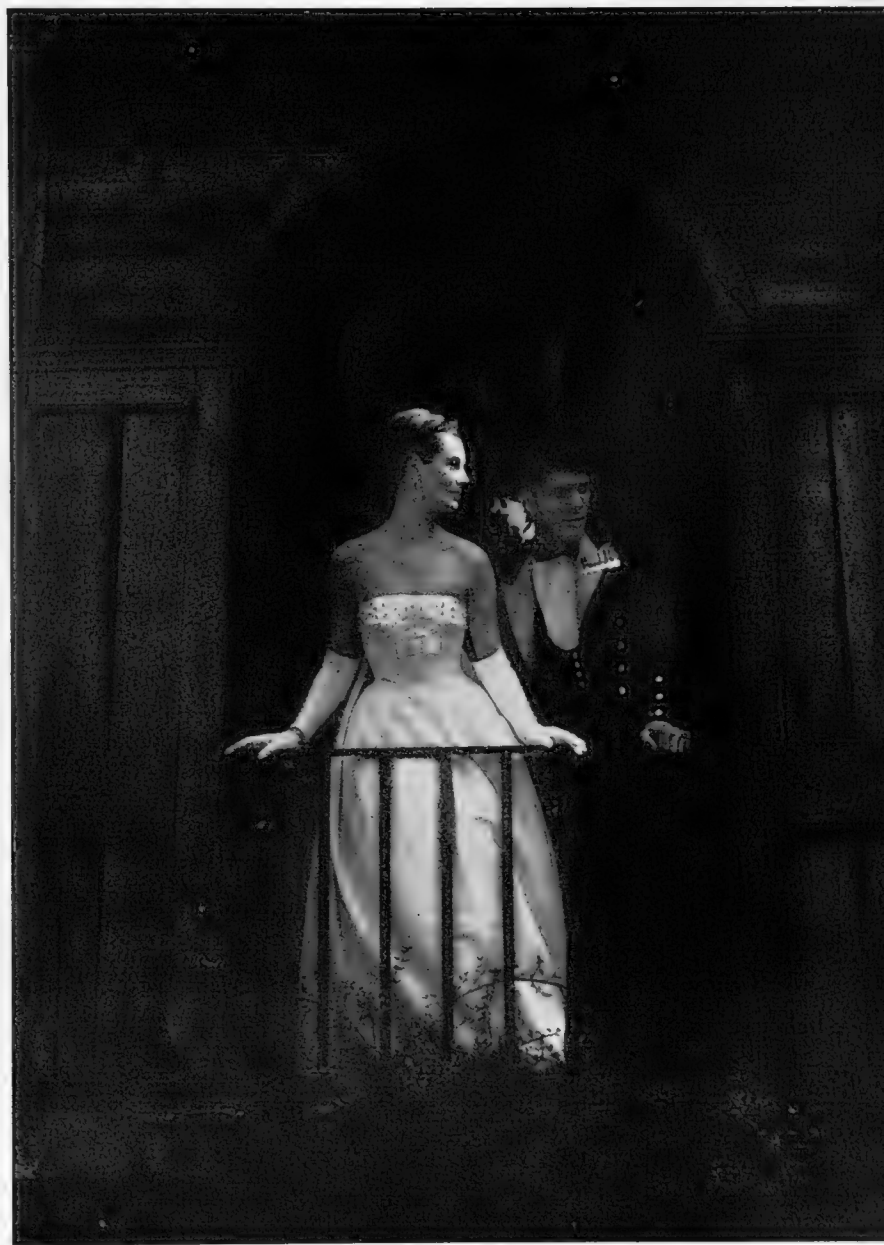
Powder pink pure silk faille for Christian Dior's dress (*left*) with pearl and crystal embroidery shimmering on the close-fitting bodice. From Harrods, Knightsbridge; Samuels, Manchester. Jewels are a marcasite bird brooch and a diadem tiara in rhinestone crystal and pearls. Morley's gloves in Pittard's white doeskin

Dresses for looking dreamy

concluded



Fuchsia net in many yards is finely pleated to make this ball dress by Atrima mounted on matching taffeta. The under-bodice has a deep decolleté which is covered to the neck with a single transparent layer of thin net. Price: 31 gns. from Cresta, New Bond Street; Remelle, Bolton, Lanes; McDonalds, Glasgow



Stiff white grosgrain is used by Jean Allen for her strapless dress with the bodice richly embroidered in pearls and rhinestones. The skirt at the back turns up from hem to waist to give the effect of a looped train. Price: 23 gns from Dickins & Jones, London; Bon Marché, Liverpool; Biggars, Glasgow.



The play **THE MARRIAGE OF MR. MISSISSIPPI**
(Douglas Wilmer, Kendrick Owen,
Patricia Kneale, Ann Davies). Arts Theatre

The films **ANATOMY OF A MURDER**
(James Stewart, Lee Remick, Ben Gazzara,
Joseph N. Welch). Director Otto Preminger. "X"
Certificate

THE ROUGH & THE SMOOTH
(Nadja Tiller, Tony Britton, William Bendix,
Natasha Parry). Director Robert Siodmak. "X"
Certificate

THE NIGHT WE DROPPED A CLANGER
(Brian Rix, Cecil Parker, William Hartnell,
Hattie Jacques). Director Darcy Conyers.

The records **KID ORY**
MUSIC OF THE DANCE HALLS
THE PERENNIAL GEORGE LEWIS
RAGGIN' AND STOMPIN'

The books **THE HOUSE OF INTELLECT**
by Jacques Barzun (Secker & Warburg, 32s. 6d.)
THE POISON TREE
by Walter Clemons (Eyre & Spottiswoode, 15s.)
SUMMER IN THE GREENHOUSE
by Elizabeth Mavor (Hutchinson, 15s.)
THE MAGIC CHRISTIAN
by Terry Southern (Deutsch, 11s. 6d.)



THINGS ARE NOT WHAT THEY SEEM in *The Marriage Of Mr. Mississippi* at the Arts. Typically, the maid (Ann Davies) discovers a supposed corpse (John Ringham) who in fact has only fainted. And (right) the Minister for Justice, whose correctness should be impeccable, displays a pretty talent for advanced flirting with Olympia (Patricia Kneale), the so-free-with-her-favours heroine who has murdered her husband with poisoned sugar



THEATRE

BY ANTHONY COOKMAN

Allegory with blunt teeth

NOBODY DARE ACCUSE TODAY'S playwrights of being an unenterprising lot. The seams of many of the plays they write are fairly bursting with the ambitious pressure to say something about the human predicament which has not been said before. Their predecessors were perfectly happy exploring all three sides of the eternal triangle with occasional wildly adventurous dashes into historical romance.

Shaw maintained with the airy impatience of youth that it took at least 20 years for any new idea to batter its way into the theatre. We have changed all that. If the theatre is suffering from any particular ailment at the moment it comes about through an embarrassment of ideas which seemingly it has not evolved the means to digest.

The young realists are trying to introduce a genuine working-class drama. While the pioneers are experimenting with their novel material something odd is also happening to their seniors. A middle-aged established author like Mr. Tennessee Williams will suddenly take time off from his regular dramatic beat to launch on his startled admirers a fantasy which, so far as meaning goes, takes only the sky for its limit. Playwrights are growing more and more susceptible to the urge to write a play which will reveal the secret purpose of the universe. The mysterious phantasmagoria of *Camino Real* did nothing much more than challenge the ingenuity of producers, but at all events it proclaimed Mr. Williams's personal conviction that ultimately the violet would break through the rocks and all would be well with humanity.

There is all the same a comparatively small but resolute public for these cloudily symbolic plays. Its members appear to take much the same pleasure and pride in their ability to read the shifting symbols as must be felt by a racing expert reading a race by distinguishing the jockeys' colours through his glasses. Audiences at the Arts Theatre lately have been getting fun and perhaps enlightenment from a fantasy called *The Marriage Of Mr. Mississippi*. The Swiss author, Mr. Friedrich Dürrenmatt is a distinguished novelist and the author of a play which the Lunts ran successfully in New York. He can write comic scenes which are alive with un-

expected touches of ironic invention and somewhere inside his fantasy at the Arts there is a piquantly amusing little comedy.

It begins with a visit of condolence paid to a lately bereaved widow by the Public Prosecutor of an imaginary state. He is a formidable figure, notorious for the exceptional number of criminals he has sent to the gallows. The lady is not unduly nervous, and she puts up a pretty show of horror when the lawyer informs her that her beloved husband was unfaithful to her. But did she not already know of the infidelity, and, knowing it, did she not put poisoned sugar in her husband's coffee? The lady is soon undone by the right interrogation. The Public Prosecutor explains that it was with his wife that the dear husband philandered and adds—that the widow's immense surprise—that he has punished his wife by also putting poisoned sugar in her coffee.

He then astounds the widow by insisting that they should get married. Why? Because he regards it as his mission in life to reinstate the Mosaic Law. She has killed out of love and must expiate her folly by becoming his wife and being an angel of comfort to the men and women he sends in the course of business to the scaffold. He has killed in the name of justice, but justice is a jealous ideal and ordains that he also must suffer marriage for having taken life.

The insane logic of this comic scene is delightfully managed and we are all agog to see how the macabre comedy develops. At this point, unhappily, the author's sense of mission proves stronger even than that of the Public Prosecutor. He rates his duty of developing the comedy for our entertainment lower than the duty of writing a talkative allegory of a world riven by rival idealisms which, when it comes to the crisis, destroy each other.

The obscurity of this allegory and its failure to entertain in spite of a good performance by the Arts Theatre company are largely due, I believe, to the author's use of too many different theatrical styles. When Shaw in *Back To Methuselah* tried allegory in a big way he had the good sense to stick to a single style. Mr. Dürrenmatt ranges from expressionism, through high comedy to farce and burlesque, and they turn out to be mutually destructive.



CINEMA

BY ELSPETH GRANT

Behind the gimmicks, a winner

IT IS JUST POSSIBLE THAT THERE are stories which could not be told on the screen in less than two hours and forty minutes—but it does not seem to me that the story of Mr. Otto Preminger's *Anatomy Of A Murder* is one of them. The film is padded out with irrelevant, gimmicky shots and sequences—like the opening, in which Mr. James Stewart, a small-town lawyer, is shown returning from a day's fishing, pottering about in his kitchen and preparing his catch for a deep freeze—and as they add nothing to one's comprehension of character or grasp of a situation, could well be cut and the running time reduced by half an hour at least.

All the same—and allowing that Stewart, who will munch on cigars while talking, and Arthur O'Connell, his boozy, comical mumbling behind and with a winter-weight moustache, sometimes hard to understand—is most definitely a film not missed. It is strictly for the ups and Mr. Preminger gives the credit for being able to do without blushing or sniggering at the necessarily frank discussion of medical details produced in a somewhat unsavoury case: no concessions are made and this I find gratifying.

Stewart undertakes the role of Mr. Ben Gazzara, a U.S. lieutenant charged with the murder of a hotel proprietor who,

it is alleged, raped his wife, Miss Lee Remick. Mr. Gazzara looks as crooked as a hairpin and though he says he loves Miss Remick (and he is obviously jealous of her) it is pretty clear that he does not trust her as far as he could throw her. This is understandable: Miss Remick, in skin-tight pants and sweaters, is happily aware that she's a man-trap.

The prosecution, brilliantly headed by Mr. George C. Scott, strive to convict Mr. Gazzara of wilful, cold-blooded murder. The defence (Mr. Stewart backed by an Army psychiatrist and Mr. O'Connell) contend that he is not guilty as he was so shocked by his wife's account of what had happened to her that he was merely acting upon an "irresistible impulse" and cannot be held responsible. Mr. Gazzara swears he cannot remember the shooting—but one glance at Mr. Gazzara convinces me that he would swear to anything.

What is the truth of the matter? I couldn't possibly tell you—but, at any rate, the courtroom scenes are among the most exciting I ever saw. As sly Mr. Stewart and seething Mr. Scott fight it out, the tension grows and grows and the atmosphere is definitely all-electric.

That British films, too, have the courage to deal frankly with the subject of sex, is successfully proved (if, after *Room At The Top*, proof were needed) by Mr. Robert Siodmak's *The Rough And The*

Smooth. Mr. Tony Britton, who has all the talent and charm of a young Mr. David Niven, plays a rich young man suitably, if not enthusiastically, engaged to a rich and, it must be admitted, rather bossy young woman. Miss Natasha Parry.

A chance meeting with a seductive German girl, persuasively played by the beautiful and accomplished Miss Nadja Tiller, has disastrous results. She is totally immoral, a gold-digger and a slut, and her heart belongs not to Daddy but to the brutal young seaman (Mr. Tony Wright) who raped her when she was 16 and continues to treat her anything but well. Still, she is so sexually attractive to Mr. Britton that he is completely ensnared by her. The love scenes between them make this painful situation entirely credible. Mr. William Bendix, as another of Miss Tiller's victims, contributes an excellent and oddly moving performance. It is certainly a film to see.

Mr. Brian Rix splendidly copes with a dual role in *The Night We Dropped A Clanger*. He figures both as a haughty R.A.F. hero ("V.C. and bar, actually") and as a dim aircraftman who spends most of his time washing out "the ablutions." The hero is called in by the Air Ministry to be dropped in France to bring back information on the "buzz-bombs" which are just arriving in wartime England—and the luckless aircraftman, his double, is to be packed off to North Africa to put the enemy off the great man's scent. As you will doubtless foresee, there's a mix-up in which the two change places.

Mr. Cecil Parker delightfully guys the part he played in *I Was Monty's Double* and this light-hearted comedy rattles along from one absurdity to another at jet speed. The only clanger dropped is a tiny note of pathos at the end: otherwise it is very good fun indeed.



VICTIM OR MAN-TRAP? The drama of *Anatomy Of A Murder* revolves around star witness Lee Remick (above). Her husband's life depends on her answers. These are elicited by defence attorney James Stewart (top) and his formidable rival for the prosecution George Scott (centre)



RECORDS

BY GERALD LASCELLES

The tail-gunner fires a burst

"TAILGATE" IS A TERM OFTEN FOUND in jazz, referring specifically to the glissando style of trombone playing employed by the New Orleans bands. Its origin springs from the bands' habit of riding on carts or lorries in big parades; the trombonist always sat on the back, with the tail gate let down to allow him space to manipulate his slide. The greatest living exponent of the

style is unquestionably Edward "Kid" Ory, former member of King Oliver's band and the first man to give Armstrong a job. After a varied musical career—he spent several years in California raising chickens—he revived his own band in 1943, was "spotted" by Orson Welles, and subsequently had a regular broadcast programme.

Next Saturday Kid Ory opens

his first British tour in London. There can be little doubt that the fans who go to hear his six-piece band will be served with authentic New Orleans fare—stomps, blues, cake-walks—in the best tradition. Their visit has been long awaited, and I predict success for their tour.

Only one recent issue by Ory has been made (BBE12275), and that was recorded in 1950. Some of his later bands have not produced the same cohesive force in collective improvisation, but an exceptional session came from a 1956 concert in Paris (33CX10116). A British group, Terry Lightfoot's New Orleans Jazzmen, has the unenviable task of touring with the Ory band. A typical example of their work was recorded this summer for Columbia (SEG7917).

Authentic but poor recordings of music from the dance halls in New Orleans are featured on a Topic album (12T55), primarily of interest to historians and the devotees of the primitive idiom. The Perennial George Lewis advances the music to a stage further, being one of two Columbia LPs, featuring this spontaneous group of elderly veterans (33CX10131). The other, *Raggin' And Stompin'*, displays even greater vigour, but the ensemble sound is at times too brittle.

I find it reassuring to come back occasionally to the firm base provided by this vintage music, with its inherent simplicity. Like the fastidious wine taster, I must clean my palate between sips of the up-to-date product.



BOOKS

BY SIRIOL HUGH-JONES

Brutal, Mr. Barzun—but I'm with you

EVERY NOW AND AGAIN IT IS NOT A bad thing to stop nibbling away at *petits fours* and fudge, and even good sandwiches with brand-new nourishing fillings, and sit down to a great big meal of protein. Jacques Barzun's *The House of Intellect* seems to me an essential ingredient in any well-balanced reading diet. This damning, lucid, smoothly argued and far from soothing book is written from an American viewpoint, since the author is an academic working in America, but, as he icily adds, the diagnosis applies to "the entire Western world and indeed to any nation that adopts egalitarian democracy, mass education and journalism, the cult of art and philanthropy, and the manners coincident with these."

Mr. Barzun's out "to plumb the ignorance of the educated and the anti-intellectualism of the intellectual"—to throw out a hefty lifeline to Intellect before we push it down for the last time. In so doing, he hands out dazzlingly effective rabbit-punches to our cult of tiny things (cars, houses, families), our retreat into domesticity, our confused moral code, our ignorance and fear of the art of conversation, our distrust of power, our woolly adoration of art, and acceptance of hideous malformations of the English language, and our philosophy of education—based on worship of the young and innocent and on withdrawal from anything inviting hard thought and hard, difficult work.

He deplores obscurantism and the specialists's retreat into meaningless technical jargon. He hates

mollycoddling and soft-soaping—"The business of learning must above all others be represented in its true guise as difficult, as demanding effort. If television is to be used for teaching, there must be no more coaxing and wheedling—not 'come with me as we explore the land of numbers,' but 'Ladies and gentlemen, this is arithmetic which, like many another branch of learning, is full of difficulty, danger, and pleasure.'" In 1959, with education as the universal panacea and as much everyone's right as a pair of shoes and an adequate breakfast, this is stirring talk.

Mr. Barzun is a witty and sardonic writer, the scourge of ambiguity, confusion, jargon, incoherence, pomposity, false gods and untruths. His writing is sharp, fast and bitter-tasting, his thinking cool and diamond-hard, his appraisal of the contemporary Western scene tough and profoundly unsentimental. He stares very hard without blinking, and sees little cause for congratulation. When a man has the nerve to say in a clear, civilized tone of voice not only what he thinks of the current vogue for Zen-Buddhism (and why), but also dares to dissect the thinking behind the photographic exhibition "The Family of Man," the reader can do no less than raise a faint, amazed, aghast cheer. When we take to the boats, I shall feel my way into the one with brisk, brutal, chilly Mr. Barzun at the helm. He won't hold out much hope for our survival, but at least he'll know how to steer.

Walter Clemons is a young American writer—I think a very

good one—who was a Rhodes Scholar at Oxford and, in the strange words of the blurb on his first book of short stories *The Poison Tree* "has been a deck-hand on a tanker, played the piano in cafés in Ibiza and New York, and done reviewing for *The Spectator*" (the sequence may well be chronological rather than arranged in order of merit).

What I like about Mr. Clemons is that he writes, really writes, with freshness and surprise and wit and curiosity. He is, I think, a professional. I also think his point of view is that of a moralist, which I like, and though some of the stories seem a touch pushed and overloaded—with horror, or atmosphere or colour—they are never at any time dull and they appear to come from a compassionate heart and an active head. For me the best of them is a long story about the death of the oldest member of a Texas family seen through the eyes of her young descendant who has moved away to Europe and come back—a very American theme (a very contemporary one too, only the word has become so rubbed at the edges) that is beautifully handled with a delicate balance between emotion and vision, and with all the qualities of heroic tragedy in everyday clothes.

Elizabeth Mavor's *Summer In The Greenhouse* is one of the Hutchinson New Author series, and is a nicely written story about a horrible woman called Claire Peachey who is vain and pretentious and though now getting on—rather more than the drawing on the jacket would suggest, I thought—is still actively engaged upon gobbling people up alive. There are strong elements of melodrama, and by the end of it the author's understandable delight in letting Mrs. Peachey get her comeuppance hot and strong seemed somehow oddly vindictive, even for such a hothouse monster.

I am not sure I am in favour of

Hutchinson's policy of putting all their cards on the table with regard to their New Authors to the extent of printing readers' reports in the foreword. To read that unfortunately Miss Mavor "has nothing to say" before you begin the first page doesn't inspire me with confidence, though I am no more than average suggestible, and seems to me a backhanded way of advertising your faith in your new discovery. Surely, either you think a book is good enough to publish, or...

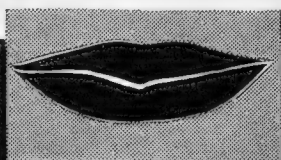
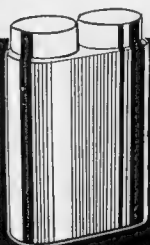
For very strong, well-adjusted readers, Terry Southern's *The Magic Christian* is one of the most horribly alarming and brutally funny, tiny novels I have read; about a lunatic and hair-raising American tycoon, it is a little welter of bad-taste jokes that make many of the sick-sick-sick variety sound like cracker-japes.

Footnote to the *Aimez-vous Brahms?* excitement. I read that a film is to be made of Miss Sagan's book, featuring a heroine of 29—she's already lost 10 years—with whom five men are in love, which gives her two up on the novel, three if you don't reckon a briefly mentioned ex-husband. I know you can't trust the newspapers; but why not, after all, just film the book?



"DUET FOR LIPS"

This Superb New
Dual Interchange Twin Container.
A Classic Golden Beauty of Jewel Elegance.



YOUR EYE DOES NOT DECEIVE YOU THIS IS A LIPSTICK REFILL



"CARTOUCHE"

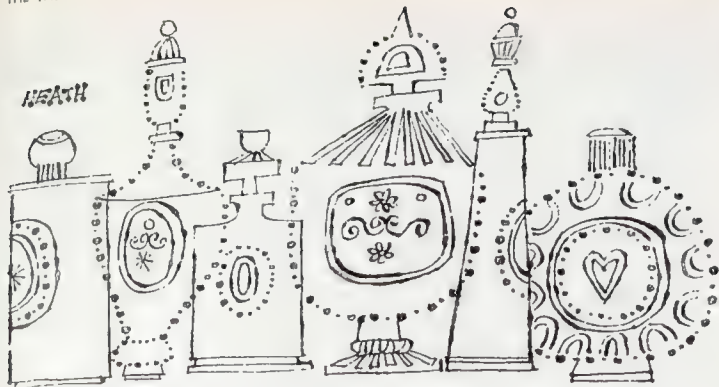
Unique to Lancôme
The Only—Refill in a Golden Container Case.

And the price remains... a refill price

LANCÔME

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**



BEAUTY

by JEAN CLELAND



Help for hands

HANDS SHOULD LOOK SOFT, SMOOTH and well-cared-for. Even the busiest women can keep them well-groomed and elegant if they are willing to give them a little daily care with the aid of some of the excellent preparations now on the market.

Dr. Hubbard Ayer has worked out what seems to me to be a simple routine. Every night massage your hands with her *Hand Cream*. This is deeply penetrating, and sinks right into the tissue. In addition to smoothing the skin it reduces redness, a particularly useful feature in winter. For daytime use, there is her *Hand Lotion* containing lanoline and lemon juice. The lanoline is nourishing, and prevents roughness and chapping, and the lemon juice helps to keep the hands white.

For special treatment, once a week, Harriet Hubbard Ayer recommends her *Strawberry Cream* and *Strawberry Lotion*, which together have a very beautifying effect on the skin. If there are any freckles left over from the summer, these can be dealt with by the application of her *Blanching Lotion* three times a week.

Two new products are well worth trying. One is a barrier cream called *Atrio*, which seems to be highly effective. This has a triple action and is a time-saver. It provides protection against hot water, harsh weather, and acts as a barrier against dust, dirt and detergents; being emollient, it beautifies and softens the hands; it goes on easily, and is economical because only a thin application is needed, and since there is no sticky feeling the pores of the skin are

free to breathe, and there is no clogging.

The other is a cream made by the Crookes Laboratories. This is particularly good for dry skin, and for helping hands that are inclined to look wrinkled to become soft and supple again. The protection comes from an ingredient called *Hexachlorophene*, and this acts as a guard. Crookes have also made a similar product in the form of a hand lotion for those who like a less greasy preparation.

People with sensitive skin should be particularly careful as regards the kind of soap they use. Anything hard or harsh tends to irritate and cause roughness and extra dryness. This, in time, leads to the wrinkly look that is so ageing. A bland super-fatted one is the best choice. A beauty soap of this kind is *Pink Camay*, which contains both oils and cold cream and is soft and soothing.

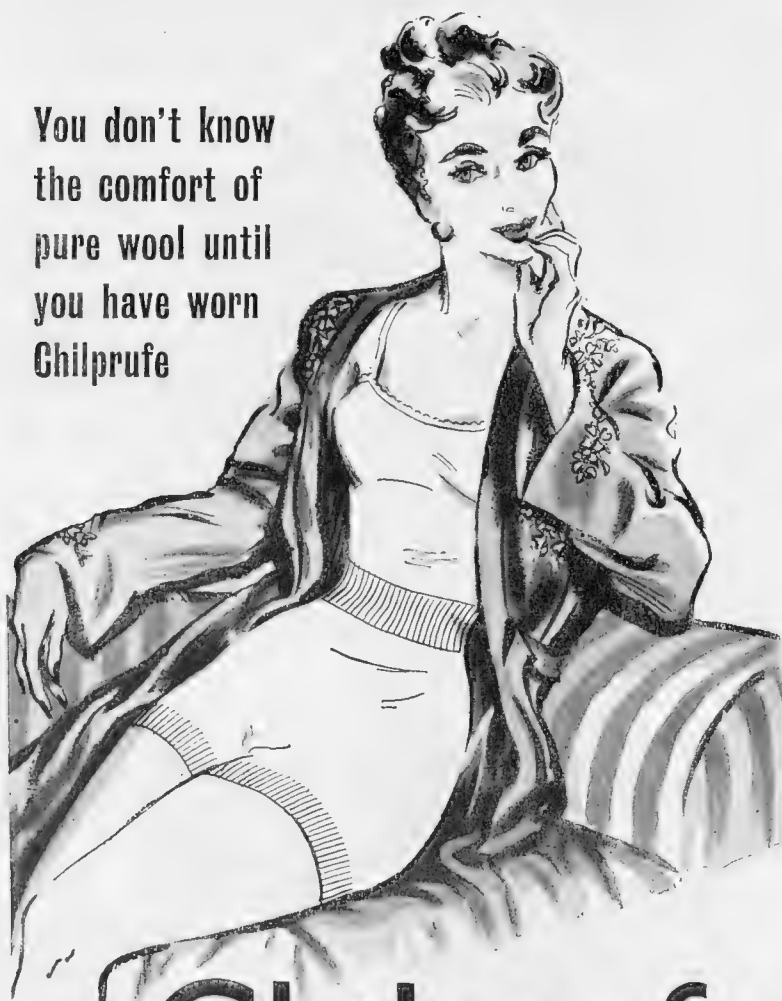
To finish, here is a good home treatment, especially for hands that have been engaged in any kind of work that soils or stains, such as gardening, or dealing with fruit and vegetables. It is simple and effective. First, massage the hands with cold cream or skin food for a few seconds. Wipe off the grease, and wash in hot water. Now take a handful of granulated sugar and mix it with a little olive oil. Work the mixture well into the skin, moving the hands one over the other as though washing them. Remove oil and sugar with towel or tissues, then scrub gently with nail brush and soap in hot water again. This time you will find the dirt just floats away, and the skin feels velvety soft and smooth.

Horrockses



Style No. F.12.
Price: 13 gns.

You don't know
the comfort of
pure wool until
you have worn
Chilprufe



Chilprufe

PURE WOOL UNDERWEAR
For LADIES

Also
Dressing
Gowns
and
House
Coats

Soft, smooth, best quality wool, expertly knitted. Skilfully cut, beautifully finished, washes indefinitely. A safeguard against colds and chills. Housecoats and Dressing Gowns in a wide choice of colours, with cleverly embroidered designs.

Also Children's Underwear, Outerwear, Tailored Coats. Shoes, Toys and Men's Pure Wool Underwear.

Write for ILLUSTRATED CATALOGUE (L)
CHILPRUFE MILLS • LEICESTER

A HOLIDAY EVERY DAY!

How difficult it is to Relax completely . . . it almost seems impossible . . . and yet thanks to a wonderful new invention, there is a way.

Business men and women, sportsmen, entertainers, housewives, all suffering from the overstrain of modern life, can revive by reclining for only 10 minutes on the RELAXATOR. Designed to produce the perfect position for complete and utter relaxation: the head lower than the feet, the body inclined backwards in the proper curve. The impression of permanent weariness disappears.



PRICE £8.12.6

(Delivered Free)

The RELAXATOR, which easily folds away, can also be used as a comfortable chair.

RELAXATOR

Write for further details to Sole Manufacturers:
P. G. LODGE & CO. LTD. (Dept. T/2)
West Molesey, Surrey

for that
priceless
look
of youth

SAYS
Phyllis Scott-Lesley

A
LEADING BEAUTY
AUTHORITY

USE



FORMULA BZ 10

Phyllis Scott-Lesley has made a special study of the skin and its preservation. She has applied her genius to the perfection of this highly successful formula—a complete biological home treatment for ageing skin, and one of her revolutionary PLACELIUM* developments, employing an entirely new technique. NATURE AND SCIENCE combine to produce this fabulous Serum. *THE RAGE OF THE CONTINENT*. 40/- per tube. *Trade Mark

ALMOND MILK

Enriched creamy cleanser containing an active moisturiser and anti-bacteria ingredient. PUTS MOISTURE IN . . . FLOWS DIRT OUT. 10/- Double size 16/- Obtainable at Marshall & Snelgrove, Selfridges, leading Perfumeries and Chemists

Phyllis Scott-Lesley

Enquiries write: 11 OLD BOND STREET • LONDON • W.1



By appointment to the late
King George VI Perfumers

Floris



Perfumers since 1730

ENGLISH FLOWER AND
BOUQUET PERFUMES

Red Rose, Honeysuckle, Stephanotis
Roman Hyacinth, Lily of the Valley
Ormonde, Sandalwood,

also Toilet Waters, Bath Essences, Soaps
Toilet Powders and preparations for men

FLORIS, 89 Jermyn Street, London, S.W.1

Tel: Whitehall 2885

and at 2 Beauchamp Place, S.W.3

TREASURE from SCOTLAND



for the
TRUE
CONNOISSEUR

Increased supplies of the
celebrated "Grouse"

Scotch Whisky are again available—to the delight of connoisseurs. This truly superlative Scotch has been well-known and esteemed for over 150 years. . . . To make sure of your personal supplies, or in case of difficulty, please order direct. A cheque for £22 10s. brings a case of one dozen bottles, carriage paid, to your home.

GROUSE BRAND WHISKY

MATTHEW GLOAG & SON LTD., Perth, Scotland

Blenders of the famous "Grouse" Scotch Whisky since 1800.

Importers of the popular "Pintail" Sherry.



personality plus

Elegance plus individuality, fine cut plus craftsmanship, good cloth plus distinction—that's what goes into the make-up of Drescott clothes. And the man who wears Drescott has personality plus. *You will find Drescott clothes in good quality shops all over the country. If you have any difficulty in finding your Drescott retailer, drop us a line, and we will gladly send you his address.*



The man who knows wears DRESCOTT CLOTHES

DRESCOTT CLOTHES LTD., Dudley, Wores.

CVS-381



GEM RINGS BY BENSON

Diamonds and Sapphires £52. 10. 0

Diamonds £60. 0. 0

Sapphire and Diamonds £72. 0. 0

Diamonds £75. 0. 0

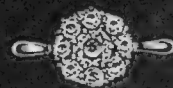
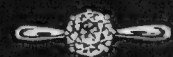
Diamond £100

Diamonds £120

*Illustrated catalogue
available on request*

J.W. BENSON LTD

25 OLD BOND STREET, LONDON W1



Enchanting isn't she?

Right out of the pages of "The Tatler". But it's that lovely casual hairstyle that catches your eye.



Who do you think cut and styled those glorious buoyant waves? XAVIER! You'd guessed already. The picture says Xavier; says Hair Fashion; says that you must have permanent waving the way Xavier does it.

HAIR FASHION

3 WILLIAM STREET, KNIGHTSBRIDGE, S.W.1
BELgravia 6141 & 2 for appointments



The more you know about Scotch, the more you like Ballantine's

THE SUPERB SCOTCH

Did you know, for example ? . . .



that when it was first minted 130 years ago, this George IV threepenny piece would have paid the whole tax on a bottle of Mr. Ballantine's Whisky. There have been some changes since then! The superlative quality of Ballantine's, however, remains unaltered.



that the 42 mature "single" whiskies which go to make Ballantine's are tested always by smell. To taste them is unnecessary, and would not in fact be specially enjoyable, for it is the subtle blending of so many chosen "singles" which creates the magic of the superb Scotch.



that Ballantine's is one of the best liked Scotches in the world. In the United States, Sweden, France and many other countries, it is a top seller. The world over, when friends meet together, they naturally prefer the superb Scotch.

From Scotland's largest distillery to connoisseurs the world over



PASSPORT

by DOONE BEAL

Trinidad triangle

HOME OF ALL NATIONS, AND WORLD famous for a lake of asphalt; gorgeous with grapefruit groves and sugar cane; rich with rum and bitters; drumming with steel bands, mainspring of irreverent calypso—that is Trinidad, capital of the West Indies Federation and southernmost base for the winter sport of tropical island-hopping.

Although the coast of Venezuela looms purple and tantalizing to the west, it is the islands of Tobago and Grenada that lure the sunshine-seekers.

Physically, Tobago has a schizophrenic character. At the flat, coral end of the island are the airport, the hotels and the best and most accessible beaches; also Scarborough, Tobago's capital, which straggles one-legged along the coast, and culminates in a small market square with stalls full of mangoes and a few nostalgically old-fashioned drapers' stores where the native women pad endlessly in and out dressed in their favourite pale blue and bright pink organdies.

A winding switchback road connects this with the volcanic end of the island—a two-hour trip by car. The volcanic end is a tropical glen of high-shouldered wooded hills rising steeply to the sea. The climate is deep and cooler than the coral beaches, and here—where in Tobago—is some of the best underwater fishing in the Caribbean.

Bird of Paradise Inn—well scrubbed but not elaborate—is one of the few places where you can get native food such as the delicious stuffed crab backs. At the coral end are the charming Baccolet Beach House, which has not lost its West Indian character; the Bluehaven, next door—a much more typically resort hotel with its own swimming pool and, like Baccolet, its own beach. A new hotel, Crown Point (on what is possibly the finest of all Tobago's beaches), has a top reputation; Alma House is up in the hills, small and comfortable, with excellent food; and Arnos Vale has great charm and varies the steel band dance routine by having theirs on a torchlit patio, right on the beach.

One dances to steel band music with some abandon, but in any native bar, locals dance to Western juke box music, with deportment worthy of the Four Hundred.

In Tobago there is nothing to do

but drink and laze, swim and water-ski, or fish—but don't miss a trip to Buccoo Reef where, only up to the waist in water although nearly a mile out to sea, one can watch through a visor the astonishing tropical fish—jewel-coloured and sometimes jewel-sized.

Grenada is quite different, although physically it has something in common with the wild, volcanic parts of Tobago. Apart from one tourist hotel, the Santa Maria, few concessions have been made to the visitor. Its whole appeal is that it has remained pure West Indian, full of its own folk lore and tradition. On All Souls' Night, for example, the ceremony of candles is observed throughout the island, with all the graves luminous and flickering and a bowl of corn and sugar left on each, in case the spirits should be hungry.

Grenada has the most enchanting fleet of buses. Of the old-fashioned toast-rack type, they bear names like *Judgment Day*, *Kingdom Come*, *Gaiety*, *Confidence* and *Opportunity*, which are the only indication as to their route. A legacy of the French occupation is the speed, verve and accuracy of their taxi drivers. Hire one for the day (about £5) and explore the island—the driver will tell you more about it than ever went into a guide book, and in a phraseology you long to record. It is a country of spice plantations, great vistas and wooded hills; little churches and huge water wheels; straggling villages scented with burning coconut chips and several old plantation houses, beautiful in their typical state of slight decay.

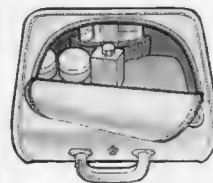
The old market town of St. George's is quite large by West Indian standards and encompasses a poetic and unspoiled harbour backed by steep terraces of small white houses whose gardens bloom with perpetual hibiscus. One can stay in St. George's itself at the St. James or the Grand Hotel: no more than adequate, but interestingly full of local life. Not far from the town and close to the Santa Maria Hotel is Grand Anse, a mile-long sweep of white coral beach and dark jade water.

B.O.A.C. fly to Trinidad via Bermuda or New York, 1st class return £363 5s., tourist £283 10s., British West Indian Airways, B.O.A.C.'s associate company, operate throughout the islands. The single fare Trinidad to Tobago is £2 13s., Trinidad to Grenada £5 5s.

NEW! FROM NOTON



The Personal Case



"PERSONAL" in Cream, Black, Rose-Red and Florentine Blue. Soft panels reinforced with Fibreglass. 72/6



"TEENAGER". Without fittings. In Birch Bark, Mexican Straw, Rose-Red, Florentine Blue. £3/-

THE LADY'S EXECUTIVE CASE. For the girl who likes her personal papers to be at her fingertips. In Birch Bark and Mexican Straw. 72/9

The NOTON "PERSONAL" is a dream of a case! Lighter than a handbag, it carries all those little personal belongings you want with you everywhere. There's room enough for everything needed for weekend or workaday. It's today's most practical accessory. It sits snugly on your lap, the soft top zips open and folds right back leaving both hands free for making-up. The Noton Personal Case contains a removable mirror, two unbreakable jars and a bottle for your creams, perfumes and powder. It is made in two styles and a range of fashionable colours. Give a "Personal" Gift for anniversaries and special occasions. Get one for yourself!



crown luggage

S. NOTON LTD • 22 BROOK ST • W1 • MAYFAIR E822



means home comfort

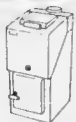
More often than not you can immediately recognise a home where a Janitor Boiler is installed. There is a refreshing absence of boiler smoke, dust and dirt. There is a welcoming all-pervading cosiness. Central heating and all the hot water you need at the lowest cost, coupled with trouble-free, reliable efficient service night and day, are the practical benefits of a Janitor Boiler.

There is a Janitor Boiler to suit your requirements, and to give you Home Comfort with such convenience. Designed to satisfy the most discriminating buyer, Janitor Boilers are available in any colour. Full particulars can be obtained from your Builders' Merchant or Heating Engineer, or you can examine the complete range of Janitor Boilers at the Janitor showrooms, 19 Berkeley Street, London, W.1.



**THE JANITOR OIL JUNIOR
HAS A CAPACITY OF 55,000 B.t.u./h.**

*Janitor Oil-Fired Boilers are available
in sizes up to 200,000 B.t.u./h.*



**THE JANITOR JUNIOR ANTHRACITE BOILER
HAS A CAPACITY OF 35,000 B.t.u./h.**

*Janitor Anthracite Boilers are available
in sizes up to 140,000 B.t.u./h.*

JANITOR BOILERS LTD.
CAMBERLEY · SURREY
LONDON SHOWROOMS
19 BERKELEY STREET LONDON · W1



Did you call for 'BLACK & WHITE'?



When you call for 'Black & White' you will enjoy Scotch Whisky at its best — smooth, mellow and refreshing. Blended in a special way from individual whiskies carefully selected for their quality and character, 'Black & White' is outstanding amongst Scotch Whiskies. Call for it and taste the difference.

'BLACK & WHITE'
SCOTCH WHISKY
"BUCHANAN'S"

THE SECRET IS IN THE BLENDING

Your new and profitable hobby SILVER CLOUD chinchillas

Invest £500 in SILVER CLOUD Chinchillas now and in a few years you can have a regular income from the pelts.

Harmless, clean, simply fed and cared for — absolutely odourless — Silver Cloud chinchillas can be reared in your spare room or outhouse. With Silver Cloud we guarantee that animals will be replaced should they fail to breed, or die, and there is a comprehensive after-sales service covering priming, pelting and marketing.



Send for details now:

SILVER CLOUD CHINCHILLAS LTD.
(Dept. S), 30 Lowther Street, KENDAL, Westmorland
Tel.: Kendal 870



Chevrolet's 15-foot Corvair contrasted with their new Impala

MOTORING by GORDON WILKINS

Fifteen-foot babies

ALREADY THEY ARE CALLING IT Detroit's Volkswagen. Its official name is Corvair—the low-built, lean and angular car which represents the biggest gamble taken in the American motor industry since the war. The Paris Salon brought the first chance for European motorists to examine one and revealed how completely General Motors engineers have thrown away orthodox U.S. design ideas.

The Chevrolet's flat-six air-cooled engine, at the rear, mostly made of light alloy, weighs little more than half as much as their current V8 units. It develops 80 horsepower from 2.3 litres and runs on ordinary grade fuel. The complete car is 15 ft. long, against 18-19 ft. for a conventional American car and it weighs about 1,300 lb. less. It seats six and has space for a good amount of luggage at the front; but, as on the Renault Dauphine, you have to lift the luggage fairly high to put it in the trunk. There is all-independent suspension by coil springs, and speed tyres have been developed.

The engine owes a certain amount to the experience gained with units of the same type used in America's popular private aeroplanes and an aviation-type petrol-burning heater is used to cure the well-known heating problem of rear-engined cars.

The Ford Falcon and the Chrysler Valiant are more conventional in that they have the engine at the front—"where it belongs" as they claim—but they, too, break away from conventional design. Ford uses a lot of light alloy in the engine. Chrysler uses a six-cylinder engine canted over on its side to produce a low bonnet line and leave space for long "ramming" inlet pipes as used on sports engines. Rocket research has also been turned to account. A light rectifier, perfected for guided missiles, has made it possible to use an alternating-current generator instead of a dynamo, giving a much higher output at idling speeds and speeding up battery charging. Fuel consumption is put at about 36 m.p.g. There are some interesting ideas

on the larger American cars, too, for 1960: Chrysler now has power-operated swivel seats. As the door opens they swing out and deposit you on the sidewalk; as it closes they pick you up and stow you away inside.

Buick has an adjustable instrument panel; it's all done with mirrors and a device called the Twilight Sentinel turns on the headlamps when daylight fades, switching them off with the dawn.

The European small car has certainly done a lot to convert U.S. motorists to the benefits of compact, economical cars, but U.S. manufacturers can hardly be accused of trying to force people to buy big cars against their will. Mr. L. L. Colbert, president of the Chrysler Corporation, told me in Paris: "We had a compact car almost exactly the same size as our new Valiant just 10 years ago but market research showed the public were not ready to accept it. We tried again in 1953 when we shortened our Plymouth and Dodge to make them easier to park. Within 90 days we knew we had made a major mistake."

But such is the time lag in modern mass production that they had to go on building these unpopular shorter cars for 20 months. "Then we went to the other extreme. Our new range had bigger tail fins, a lot more chromium and stuck farther out of the garages. They were a great success."

But by the spring of 1957, public opinion polls, which they take monthly, showed that people were starting to take an interest in lower prices, lower running costs and easier parking. American Motors were having an astonishing success with their Rambler, which had been a flop two years earlier. So in all the Big Three design offices, engineers were given the go-ahead to produce smaller cars.

The new compact cars will certainly kill the market for imports like the Ford Zephyr, Vauxhall Velox and Simca Vedette, but should not greatly affect smaller European cars.

INTERNATIONAL of SCHAFFHAUSEN

...for those
who want
the best



Model 1071 One of the many elegant models for men in 18 ct. gold with gold batons and hands. £93.5.0

A simple design with perfect proportions. In 18 ct. gold with black suede strap and 17 jewel movement. £75.0.0



timeless elegance

highest technical
perfection

are two of INTERNATIONAL'S distinguishing features. The owner of an International watch may well be proud of its world-wide reputation—a reputation based on elegance and flawless performance.

Presented by

Watches of Switzerland LTD

13-15 New Bond Street, London, W.1

See the complete range of models in our other showrooms at:

108 Piccadilly
London, W.1.

28 Royal Exchange
London, E.C.3.

127a Princes Street
Edinburgh.

125 New Street
Birmingham

69 Lord Street
Liverpool.

2 Cornmarket Street
Oxford.

131 Sauchiehall Street
Glasgow.

447/9 Lord Street
Southport.



DINING IN

Precision-cooked pheasant

by HELEN BURKE

THE PHEASANT IS ONE OF THE BEST of all birds for anyone who entertains because, unlike grouse, regarding whose cooking time there are so many different points of view, and unlike beef or lamb, it must be sufficiently cooked; no more. It also gives us a change from chicken or turkey, two other favourites with no worry about the correct degree of cooking that they need.

Just enough cooking, no more, produces a moist bird. A little too much, and it is dry; a little too little, and it is underdone and could be unpleasant. This applies to both pheasants and domestic birds, especially guinea-fowls. I write this for the benefit of young hostesses who can be embarrassed by guests who like very underdone or very overdone beef, and the less-frequently-met-with French visitor who relishes lamb which, by our standards, is terribly underdone.

How "high" should a pheasant

be? Well, it must be hung for from three days in warm weather to 12 days in cool. Some authorities claim that it is right for the oven or pot when, having been hung up by its strong tail feathers, it drops from them. That, however, would be too high for many of us.

Always deal with an experienced poulterer. He knows, almost without looking, that the spurs of a young bird are rounded, whereas those of an old one are pointed and really sharp. And he knows the various signs of the ages in between. If you show a desire to know for yourself, he will point out the light plumage and the soft feet of a young bird and, to illustrate, will produce an old one fit only for the casserole. I have always found the old-style tradesman only too ready to pass on his knowledge to those who want to know—but do not expect him to do this during a rush hour.

To roast a pheasant, have it well

wrapped in thin salt pork fat and, inside it, have a nice lump of butter into which pepper and salt have been well pressed. Having in mind that the bird needs moisture from within, also place inside it 4 to 6 oz. juicy steak, cut into dice. This steak is not eaten with the pheasant, but provides a pleasantly flavoured meat for pastry turnovers or croquettes and, in doing so, brings down the cost of catering for the week.

Place the bird on its breast in a baking tin so that the goodness seeps into it, or better, on a V rack, so that the heat is pretty even all around. Add 2 to 3 oz. butter to the tin. Bake for 30 to 35 minutes at 425 degrees Fahr. or gas mark 7, basting it several times, removing the pork for the last 10 minutes. Always, we are advised to brown the bird in these 10 minutes. That could mean raising the temperature to drying point. If I had to choose between having a slightly not-brown bird and a well-browned dry one, I would prefer the former.

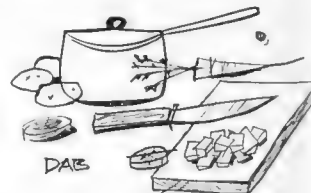
Serve with the usual bread sauce, fried breadcrumbs, chip potatoes and clear gravy.

Pheasant à la Normande is a delicious way to prepare it. Add to the inside of the properly-hung bird 1 oz. butter, seasoned with pepper and salt as above. Fry it all over in

2 oz. butter and a tablespoon of olive oil, to prevent the butter burning (as it easily does). The ideal utensil is one of those French oval iron cocottes. Cover and bake for 15 minutes in a hot oven (425 degrees Fahr. or gas mark 7). Sprinkle with seasoning to taste.

While this is going on, fry in another pan 1½ lb. peeled, cored and thinly sliced eating apples in a little butter to soften them. Place a layer of them in the cocotte with the pheasant, breast down, on top. Surround and cover it with the remaining apples. Trickle 3 to 4 tablespoons double cream over them, cover and finish cooking in the oven for a further 10 to 15 minutes.

One of the best vegetables to serve with pheasants is swede turnips, which the birds themselves love! Boil, drain and mash them well with a piece of butter, salt to taste and plenty of freshly-milled black pepper. Lots of black pepper with mashed swede turnips is a "must."

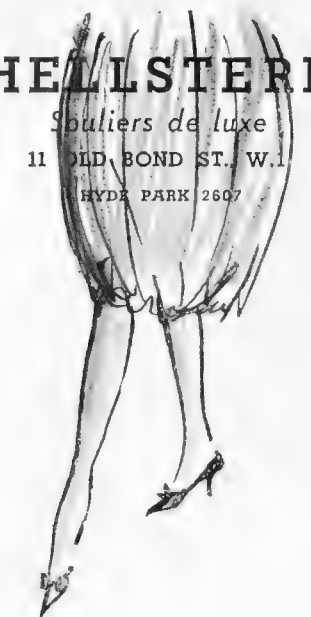


HELLSTERN

Souliers de luxe

11 OLD BOND ST., W.1

HYDE PARK 2607



presents his collection of exclusive made-to-order shoes and introduces his hand-made ready-to-wear models from 12 gns.

LONDON • PARIS • CANNES

MITRA

Another simple and precisely balanced Jensen design in Stainless Steel Mitra sets off your table with dignity and taste. Write for our illustrated list of this and other designs



GEORG JENSEN

15 NEW BOND STREET • LONDON W.1



(REGISTERED TRADE MARK)

SANDEMAN SCOTCH WHISKY

The King of Whiskies



SANDEMAN & SONS LTD., EDINBURGH



By Appointment to Her Majesty The Queen.
Suppliers of Domecq Sherry, Luis Gordon & Sons Ltd.

A crowning achievement..

'Double Century' is the sherry of all sherries. Some are too dry; some too sweet. 'Double Century' is a Sherry to suit all tastes, selected specially to celebrate the 200th birthday of the famous house of Pedro Domecq.

Try a bottle or a glass today and see if you have ever tasted such a lovely wine.



Domecq's DOUBLE CENTURY *The Best of all Sherries.*

The finest of Sherries obtainable through your usual channels of supply.
Sole Importers (Wholesale only) Luis Gordon & Sons Ltd., 48 Mark Lane, London. E.C.3.

Remembering the delicious 'CELEBRATION CREAM'
... and the exquisite dry Fino 'LA INA'

... AND Grand Marnier WITH THE FREE"

At a city... where no man is careless of food and drink, Grand Marnier is chosen to perfect the meal. And what a meal.

On this occasion Londoners eat as they did in the English were famous trenchers as they rarely do today. And they take their time, in compliment to those who also have taken time, and immerse in pains.

When almost over, many glasses will be filled with the sweet essence of the South, Grand Marnier. More practically, the city men will honour their palates with a digestif, a mellow liqueur made for this especial purpose: Grand Marnier, the only fine champagne cognac liqueur.



Grand Marnier LIQUEUR A L'ORANGE

Cherry Marnier... another noble liqueur



The "Antiquary"
is a very fine
de luxe Scotch Whisky much
appreciated by experts.
The Subtlety of
the blend precludes
an appreciable
increase in
supplies.

J & M Hardie
LIMITED.
EDINBURGH.

RELSKA

—Vodka the Oldest
est. 1721

RELSKA is Tasteless and in Cocktails and Long-Drinks you taste the OTHER ingredients and NOT the RELSKA. Mixes perfectly with fruit-juices, wines and liqueurs, etc.

No offensive after-drink odour... RELSKA leaves the breath clean and pleasant. TRY this recipe for Cooler... Delicious RELSKA-Vodka. Place a measure of RELSKA in a tall glass, add Ice-Cubes. Fill glass with Cola, Ginger-Ale, Vermouth, Grape-Juice, etc.

The RELSKY CO. through TWO HUNDRED years of experience and thorough scientific research have developed RELSKA-Vodka to a degree of outstanding excellence and world-wide recognition.



L. RELSKY & CO.
10 rue HERRY,
Brussels, Belgium

WILLIAMS & HUMBERT'S DRY SACK SHERRY



For over 50 years DRY SACK—Spain's famous Medium Dry Sherry—has been a popular favourite throughout the world. Also available in half flasks.

Shippers of the famous
WALNUT BROWN
CANASTA CREAM
CARLITO and CEDRO
Sheries



BODEGAS: JEREZ DE LA FRONTERA SPAIN • LONDON HOUSE: 35 BEETHING LANE EC3



By Appointment
Purveyors of Champagne
to H.M. the Queen

*Social
occasions
demand*



DRY MONOPOLE



CHAMPAGNE

Dry Monopole

Kieckhefer & Co.

Reims.

Established 1785

1952 Vintage
and Non-Vintage

SOLE IMPORTERS:
Twiss & Brownings & Hallows Ltd.
Suffolk House,
5 Laurence Pountney Hill,
London E.C.4

**100
YEARS
AGO...**

... the idea of Red Cross was born. Please mark this centenary year by donation or legacy. Informative leaflets available on request.

The
BRITISH RED CROSS

National Headquarters: Society
14 GROSVENOR CRESCENT, LONDON, S.W.1



FALSE TEETH

and no trouble at all

They enjoy life with no thought of denture worry. You too can know the confidence and comfort of a firm denture if you sprinkle your plate every morning with Dr. Wernet's Powder. You can laugh, talk and enjoy your meals all day long. Forget your false teeth, start using Dr. Wernet's TODAY.

DR. WERNET'S POWDER

Over 50,000 dentists know how much it helps their patients—that's why they recommend it.



RUFFINO

The
GOLD MEDAL
Chianti

* Awarded by the
International Jury of
the Universal Fair of
Brussels.

Agents: B. Wood & Son (Wine
Shippers) Ltd., 4 New London
Street, London, E.C.3.



Masterpiece of the Centuries

The Land of the Hellenes!

*Decide on
an enchanting sojourn
in GREECE*

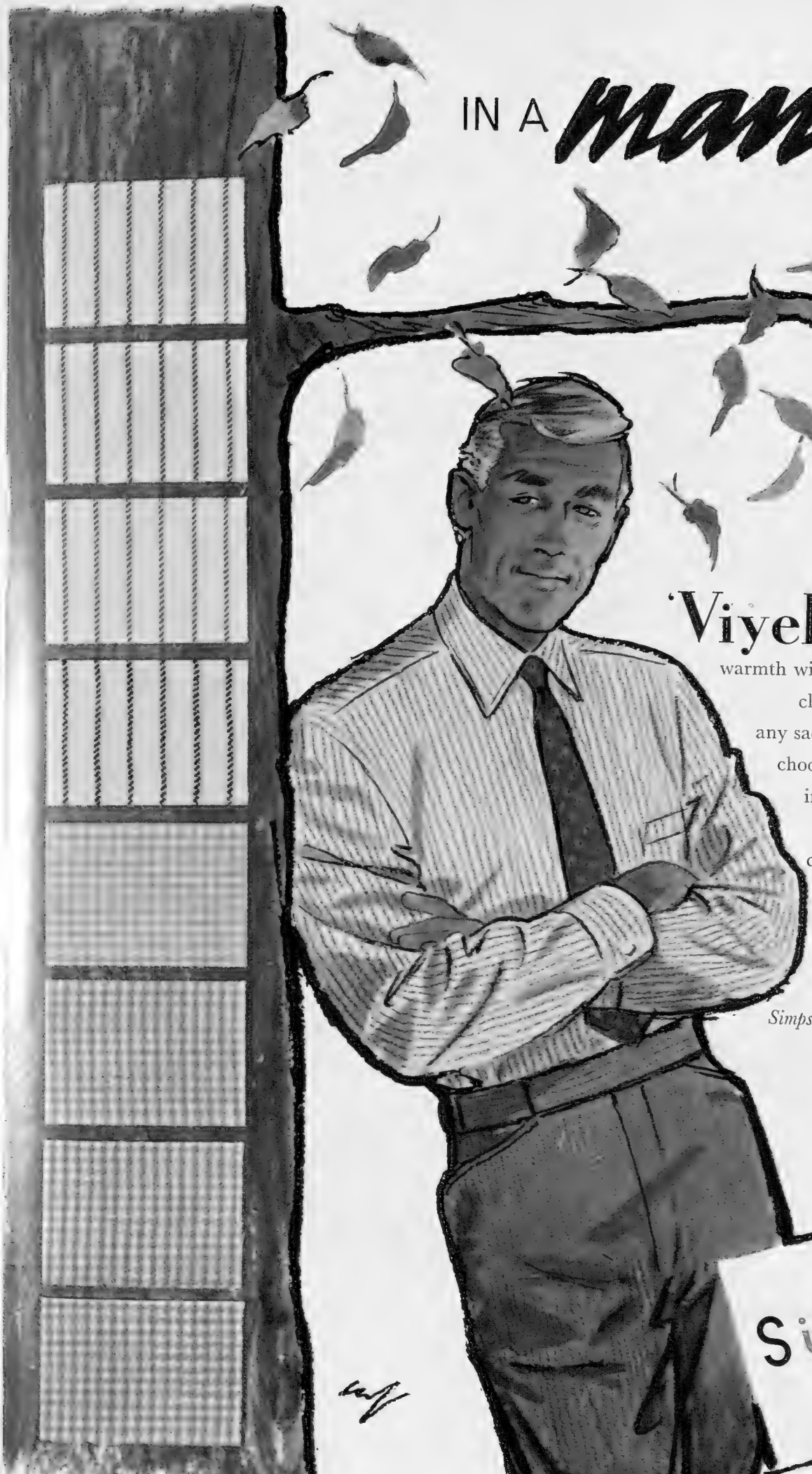
Spring ★ Summer ★ Autumn

NATIONAL TOURIST ORGANIZATION • 4 STADIUM STREET, ATHENS

CONDITIONS OF SALE AND SUPPLY: This periodical is sold subject to the following conditions: That it shall not, without the written consent of the publishers first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price of 2s., and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorized cover by way of Trade; or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

PRINTED IN ENGLAND by Odhams (Watford) Ltd., St. Albans Road, Watford, Herts, and published weekly by Illustrated Newspapers Ltd., Ingram House, 195-198 Strand, London, W.C.2, October 14, 1959. Re-entered as Second-class Matter, January 9, 1941, at the Post Office at New York, N.Y., under the Act of March 3, 1879. © 1959 ILLUSTRATED NEWSPAPERS LTD.—ALL RIGHTS RESERVED

IN A *man's* WORLD



'Viyella' ... whenever a man needs warmth without weight and a handsome, clean-cut tailored look without any sacrifices of ease and comfort, he chooses the casual shirt with the international reputation—'Viyella'.

What's more, every shirt carries the 'Viyella' guarantee: if it shrinks we replace.

They cost £2.19.6.
Chiltern style DAKS trousers
in Bedford Cord £8.5.0.

Simpson (Piccadilly) Limited London W1.

Regent 2002

Simpson
PICCADILLY



How rich is a Jaeger girl?

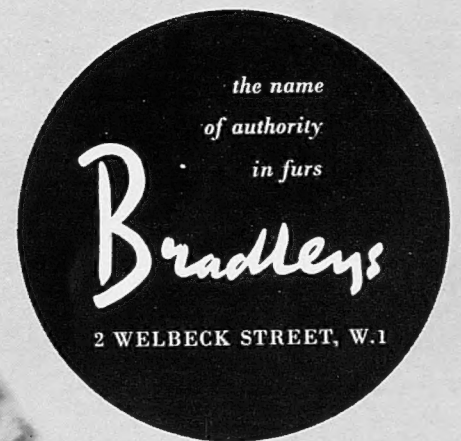
If Jaeger clothes are thought to be expensive it's because they always look so good. The truth is: they can look superlative—and still cost you very little. Making the point in the picture: coat with a distinct I'm-bored-with-mink air

about it. In a wide-ribbed velvet fabric, cut like a trench coat, and collared with badger. In sizes 8½ to 18. Price 24 gns. Bubble tweed trench coat with the kind of good looks that make the price anybody's guess (actually it's 16½ guineas).

In sizes 8½ to 18. Both trench coats come in a choice of new autumn colours.

JAEGER

★ BRADLEYS WINTER COLLECTION is being shown to-day and daily at 3 pm. until Friday October 23



A BRADLEY MODEL
in natural ranch mink

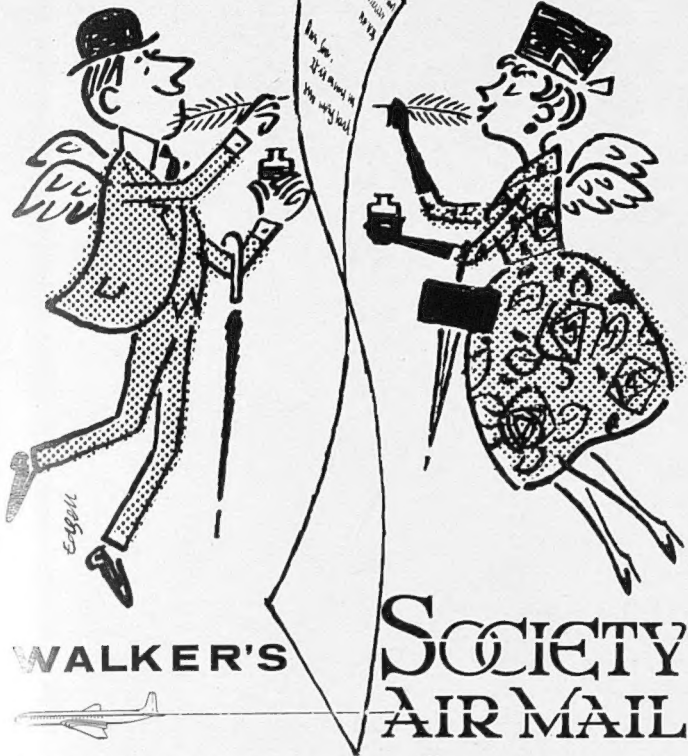


Men about town are usually accompanied by Yardley. Look out in the shops for the new Yardley packs with the big 'Y' and you will discover the reason. Here are shaving lotions of incomparable freshness, shaving soaps and shaving foam of generous lather and subtle masculine scent. Here are more than a dozen designs for grooming that together, or in any combination you choose, add up to a *confident* man—on top of his form throughout the day.



new design for good grooming

You can write on BOTH sides
of this air mail paper



Available at all good stationers and stores JOHN WALKER & CO LTD

THE WELL-BALANCED LIQUEUR



COINTREAU

EXTRA DRY

Sole Importers: W. Glendenning & Sons Ltd. Newcastle upon Tyne 6.

ADVANCES

50 — £10,000
without Security

THE
ENGINEWARE TRUST
LTD

28 Mount Street
Park Lane, London, W.1

Telephones:
MA 5419 0751 & HYDe Park 6452



"King George IV"
OLD SCOTCH WHISKY



WILDSMITH
& CO

ESTABLISHED 1847

6 DUKE STREET
ST. JAMES'S
LONDON, S.W.1

TELEPHONE:
WHITEHALL
1623



READY TO WEAR
£9.19.6

BROCHURE AND SELF-
MEASUREMENT FORM ON REQUEST

THE DISTILLERS AGENCY LTD. : EDINBURGH : SCOTLAND

perrier
NATURAL
SPARKLING WATER

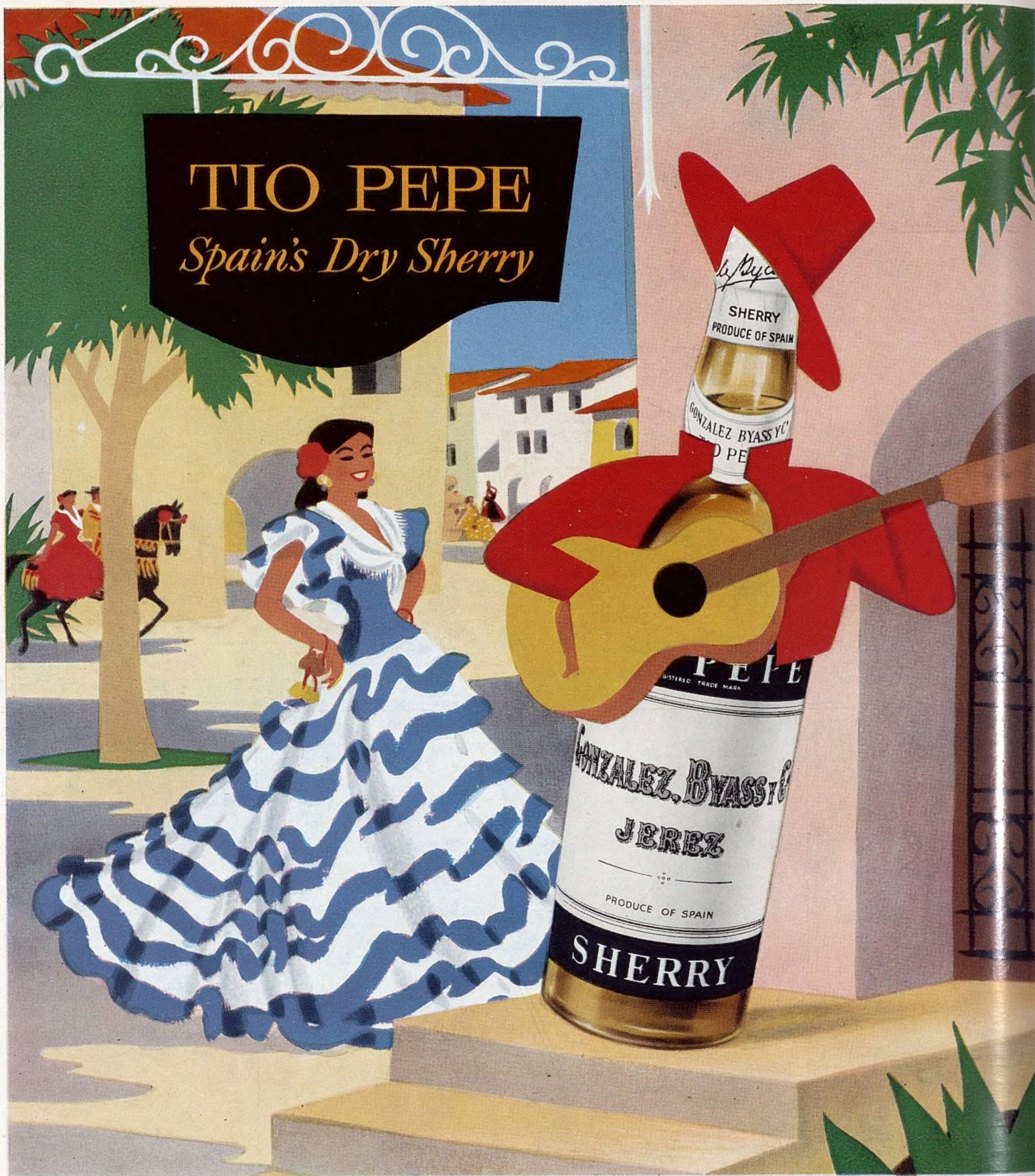


"Get thee hence
My flatulence
You're nothing but a 'try on'.
My shield and stay
Is Perrier
And that I can rely on."

perrier
makes you

SPARKLE





GONZALEZ BYASS

SHERRIES OF DISTINCTION

Tio Pepe is an old favourite but have you tried **ROSA** Amontillado the family sherry or **CREMA** a superb cream sherry

... and then there is the popular **NECTAR** the new taste in sherry ... Spain's Dry Oloroso ...



CREMA



ROSA



NECTAR